RELATIVE AND DYNAMIC ASPECTS OF VARIATION IN RESPONSE TO LEXICAL REPETITION

A CORPUS-BASED CASE STUDY OF THE TRANSLATIONS OF FAULKNER'S THE SOUND AND THE FURY INTO LITHUANIAN, POLISH AND RUSSIAN

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RELATIVE AND DYNAMIC ASPECTS OF VARIATION IN RESPONSE TO LEXICAL REPETITION:

A CORPUS-BASED CASE STUDY OF THE TRANSLATIONS OF FAULKNER'S *THE SOUND AND THE FURY* INTO LITHUANIAN, POLISH AND RUSSIAN

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Abstract

This thesis reports on an exploratory corpus-based study of the dynamic and hybrid aspects of response to lexical repetition in the three translations of Faulkner's *The Sound and the Fury* into Lithuanian, Polish and Russian. The main aim was to explore and devise the dimensions of comparing the translators' choices in terms of shapes that I argue to be variably sensitive to the factors of frequency, content and distance among word repetitions found in an original text in contrast to the mainstream assumption of Translation Theory that the tendency is to lose repetitions for aesthetic reasons.

One of the methodological problems of research into translating repetitions is that choices for repetitions are usually quantified unsystematically with a focus entirely on repetition loss. Thus the underlying patterns of difference and similarity in response to repetition remain invisible in comparison. The solution was to systematically analyze all the choices that the translators had made for a given set of repetitions. Analysis had to be data-driven and its method had to befit the idea that, though they are scattered across an original text, word repetitions have a continuing effect on the translators.

Digital tools are many, but few offer straightforward solutions for the manipulation of translated texts in relation to each other and to their common original. To search for meaningful patterns in unruly frequency data within and across the translations, those tools had to be applied in a way for which they were not specifically designed. The method of string analysis and experimental visualization were employed to identify meaningful patterns in non-contiguous frequency data.

The results of this study offer hermeneutical insights into the significance of frequency data in building theory on how word repetitions are translated across different languages as well as the practical tools of string analysis for further large scale research.

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Abbreviations

Abbreviation	Meaning
(_)eng	English version
(_)lt	Lithuanian version
(_)pl	Polish version
(_)ru	Russian version
A	Amplitude of fluctuation
Apn	Amplitude of fluctuation of proper names
Apro	Amplitude of fluctuation of pronouns
BT	Back-translation
dist.	Distance as measured by the number of sentences in between those sentences in which the repetition of the same word is found
freq.	Frequency or frequencies
om	Omission
POS	Part-of-speech
sent.	The number of a sentence in the database
var	Variation

INTRODUCTION

All texts are repetitive at various levels and to some degree. In deliberate and subconscious ways, we repeat signs, such as words and phrases. We repeatedly employ the signifiers to create rhymes and figures of speech. We also reiterate ideas through synonyms or other semantically related words. Repetition is a rich device whose functions range from adding cohesion to a text to creating fictional minds. To envisage the complexities of translating long texts brimming with word repetitions, I will draw on the topography of labyrinth that Hillis Miller uses to describe the intricate spreading of repetitions as follows:

> Any novel is a complex tissue of repetitions and of repetitions within repetitions, or of repetitions linked in chain fashion to other repetitions. In each case there are repetitions making up the structure of the work within itself, as well as repetitions determining its multiple relations to what is outside it: the author's life or his mind; other works by the same author; psychological, social, or historical reality; other works by other authors; motifs from the mythological or fabulous past; elements from the purported past of the characters or of their ancestors; events which have occurred before the book begins. (1985, pp. 2-3)

In his later work Hillis Miller also contemplates the paradox of repetition as an Ariadne's thread which is "the labyrinth, and at the same time it is a repetition of the labyrinth" (1995, p. 19). Following that thread empowers nonlinear reading which reveals the layers of meaning that are otherwise hidden to the reader unable to glimpse a labyrinth within narrative form. But the branching and convoluted structure of a labyrinth is meant to provide many routes. It is not clear where the network of repetitions begins and where it ends. We may wonder whether all repetitions were meant to be significant in equal ways. It may also puzzle us which repetitions are a telltale of a writer's mind and which ones mimic an imaginary worldview. Stylometric studies report on how cognitive decline is responsible for repetitions in a text. Iris Murdoch's style, for example, grew repetitive over time due to Alzheimer's disease (Le et al., 2011). Meanwhile, Faulkner's drafts document how gradually he turns repetition into a subtle tool of mapping fictional minds in his most experimental novel *The Sound and the Fury* (Polk, 1998). Hence, a further question is whether readers, including translators, notice when repetitions are deliberate meaning-generating elements. Even if the recurring words command a translator's attention, does this mean that they are automatically transferred into translation[1]? Repetitions thus pose many challenges to literary translation as well as to its research.

With this complexity in mind, it is somewhat surprising that translation research does not offer an elaborate theory of how we render word repetitions. Descriptive studies argue that Western translators omit and reword repetitions regardless of what, when and how they translate. A widespread assumption, which I survey as the Reduction Hypothesis in Part I, is

[1] In Translation Theory it is common to use *source text* to refer to the original version of a text that has been translated and *source language* to the language of that original text, while the translation of the source text is referred to as *target text* and the language of that translation as *target language*. Readers from other disciplines may find these technical terms obscure and confusing, especially given that I am comparing four linguistic versions of Faulkner's *The Sound and the Fury*. Therefore, for clarity and simplicity, throughout my thesis, I am referring to the target text as *translation* or *rendition*; to the target language as *translating language*; to the source text as *original text* or *original version*; and to the source language as *language of the original text*.

that we do so because we find repetitions excessive in that they appear needless and tedious. Frequency is thus acknowledged to be a factor that has the upper hand in our reception and reproduction of repetitions in translation.

It seems plausible to assume that we avoid repetitions if we omit or reword them. But, on the other hand, it is somewhat obvious that a translation does not and cannot entirely replicate an original text even at the word level. We should expect all sorts of changes, including repetition loss, to occur in translation for various reasons. We may find it compelling to interpret invariably both omission and variation as the signs of deliberate reduction, but by taking them at face value, we undermine the dynamics of the inner workings of human choice. It is more relevant to ask how exactly we lose repetitions within and across translations.

While the current theory of translation universals holds on to a rather plain view, other disciplines, like experimental psychology, offer a far more complex interpretation of how humans respond to repetitions. A comparison of how these disciplines approach and analyze the subject explains why they conceptualize our response to repetitions as different ontological entities.

The major premise of my investigation is that Translation Studies lack a dynamic theory of what the translators make of lexical repetitions. Hence, I set out to explore what shape response to repetitions takes in the translations of highly structured long texts such as Faulkner's *The Sound and the Fury*. In my corpus-based case study of differences and similarities among the three renditions into Lithuanian, Polish and Russian, I search for the means to contemplate an irregular and hybrid shape of response to repetitions across languages. Here the image of labyrinth has been instrumental in my conceptualizing of the translators' choices as inherently complex in order to add depth to the way we describe them on the linguistic level. In metaphorical terms, translation is much more a labyrinth than an Ariadne's thread. A translation does not provide us with a way in and out of the labyrinthine narrative of the original text. Instead a translation is a new construct built on the intersections of other labyrinthine structures. The logic of the translators' choices lies in creating that new labyrinth, which unfolds with the passage of time and with the crossing of spaces at different levels and layers, with varying patterns of pauses and retractions.

Although my samples include literary translations, I do not aim to define what is distinctively characteristic of translating repetitions only as a stylistic device found only in fiction. Readers part ways in their interpretations for many reasons. This applies to both fiction and non-fiction. An author will never be gratified with uniform reading since narrative form is inherently polyphonic. Instead, I am primarily interested in finding whether a statistically oriented approach and visual forms of inquiry may turn up new results about the subject. And since my work is largely experimental and exploratory, I chose to report on those results along with my reflections on the process itself[2]. This mode of writing befits the kind of work which follows an untrodden

[2] In the context of social sciences, Latour (1988) calls for a reform of scientific explanation to make its presentation believable. This can be achieved by rendering scientific texts reflexive. He argues that since a scientific text cannot pretend to be anything but a story regardless of the "amount of reflexivity, methodology, deconstruction, seriousness or statistics" (Ibid., pp. 172-173), only the right kind of reflexivity, which he defines as "infra-reflexivity", is suitable. To write in an infra-reflexive mode is to "stick to the principles of analysis that are self-exemplifying" and to employ "all the literary resources <...> to render an account lively, interesting, perceptive, suggestive and so on" (Ibid., p. 170). Latour also warns against placing a study within a fixed framework and creating a meta-language because these choices lead to the

path towards a concept of that which is rejected as an established theory and turned into a question as to what the right method of examining the subject is.

In Part I, I survey the literature on how we respond to repetition in translation and other settings in order to pin down epistemological and methodological issues responsible for why Translation Theory does not account for the dynamic aspects of our choices for repetitions. The prevailing method is to sample selectively and explore repetitions as dissociated instances, though various theories acknowledge that repetitions have a continuous effect on a translator's choices. This approach leads to epistemological gaps in what we know about a tendency to deal with repetitions within and across translations. The mainstream view stands in contrast with experimental psychology, the findings of which reveal that repetition effects are variable or even contrasting. In some cases we lose sight of repetitions and fail to recall them, but they may also enhance our memory so that we remember repeated items better than infrequent words. Since Translation Theory on response to repetitions is limited, I will draw on the findings from other disciplines for insight into how to interpret the translators' choices in a dynamic way.

In view of these epistemological and methodological issues, I offer an alternative approach in which I treat the frequencies of repetitions as patterns which generate new patterns in translation. Even though repetitions are scattered from each other at variable distances across an original text, we notice that some words are the repetitions of previous ones. To put it in another way, those repetitions string through a text as threads, which every so often we recognize and reproduce at least to some extent as similar patterns in translation. The force that holds a string of repetitious words together in the mind of a reader partially derives from those words resembling each other. Hence, I treat the frequencies of related words as strings and I call this approach a string analysis. I can thus expand my search window for the meaningful patterns of response to repetitions across sentences. My concept of strings encompasses not physical closeness among textual items as in n-grams computed as strings of contiguous data, but the effect of contiguity that repetitions exert on the readers. This psychological effect is certainly disrupted in translating long texts over time, but how exactly the patterns of repetitions found in an original text change in translation is a task for string analysis to discover and describe.

I lay out the methods and the principles of analyzing repetition strings in Part II. The working hypothesis that guides the design of my research is that response to repetitions is not homogeneous within and across translations, unless translators make it their target to deal with repetitions in a uniform way. My argument is based on two major premises. Firstly, our response to repetitions is relative to many factors from within and outside the text. In this study, I focus on the impact of three textual factors: frequency of, content of, and distance between related repetitions. Secondly, responses evolve in two directions. That is, we may lose sight of a chain of repetitions as we translate, but we may also discover that one item is a repetition of the previous one at some later point in translation.

One of the biggest challenges of this research is that it is data-driven. It relies on computational approaches for which there are no ready-made tools. Besides, there are neither

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wrong kind of meta-reflexivity. An interdisciplinary study in particular needs a language that renders disciplinary boundaries less visible (Ibid., p. 173).

research standards to follow nor similar studies to draw on. To explore what patterns emerge from frequency data, I built an Excel database of repetition strings to compute how responses shift and change within and across those strings. Since I am primarily interested in response to formal repetition, the database contains the strings made of the morphological variants of words, but not their synonyms or homonyms. The repetition strings are of variable length depending on their frequencies counted in the original text. The frequency of the strings ranges from a few to hundreds of instances. The dispersion patterns of strings are most often hybrid: they contain repetitions that occur both close to and far away from each other in the original text.

In Part III, I present the findings of systematic string analysis. The results are such that both differences and similarities across the translations reveal both common patterns and unstable elements in response to repetitions. All three translations share the frequency effect and the spatio-temporal patterns of linearity. The frequency effect means that high-frequency strings are changed more often but less intensively than low frequencies. The translations also tend to use least omission and variation when rendering semantically stable repetitions, such as concrete nouns and proper nouns. Meanwhile, the linearity patterns show that the translators shift from one semantic variant to another in similar ways. That is, to some extent they are all sensitive to distance among related repetitions. However, the translations differ in terms of how and where they employ omission and variation. Both differences and similarities bring to light how choices vary depending on a number of factors, which lies at the heart of my argument that response to repetition in translation is a heterogeneous and dynamic phenomenon.

PART I BACKGROUND

Chapter 1 Approaches to Repetition in Translation Theory

In Section 1.1, I survey theoretical approaches as to how a translator might treat repetition in literature. In Section 1.2, I consider experimental outcomes should a translator decide to privilege or ignore an author's design for lexical repetitions. Although theory acknowledges the importance of preserving repetitions in literary translation, empirical studies find that translators tend to reduce the use of repetitions regardless of culture, language or individual preferences, as discussed in Section 1.3. Section 1.4 surveys other hypotheses about translational behaviour that provide a wider context to the phenomenon of repetition reception and production in translation. Finally, in Section 1.5, I expand on how the concept of option is used to explain some of the dynamics of translating repetitions.

1.1 Imperative for Repetition Preservation

Although it seems that today translation practice is sufficiently liberal to produce experimental renditions, as discussed in the next section, an author's intention remains a central issue in theory and research. A translation is still expected to bear some resemblance to the original regardless of changes in theoretical approaches of the period. This principle applies to the translation of repetition, among other stylistic aspects of an original text. Textual scholarship, ranging from prolific biblical studies to discourse analysis (see cohesion theory in Halliday and Hasan, 1976), observes that repetitions organize the text and thus generate meaning. Similarly, translation scholars acknowledge the importance of repetition in the recreation of an original text. Boase-Beier (1994), for example, stresses that the translator should strive to preserve repetition in its sense and form[3], especially in literary translation. Reducing and otherwise changing the characteristics of repetitions of the original text cause semantic shifts in translation. The cases in which repetition loss is described as change, misdirection, or even error abound in Translation Studies. Abdulla (2001), for example, points out how translations from English into Arabic deviate from the meaning of the original text by disregarding its repetitions. Bosseaux (2007) demonstrates how the narrative of Virginia Woolf changes in two French renditions because the translators do not fully recreate the repetitions of both functional and lexical words. Seago (2014) shows how German versions of crime fiction destroy the effect of suspense by losing some repetitions in favour of clearer style. I will return to this disruption in the symbiosis of form and content in Chapter 6 where I shall review what concerns are raised in the research into the translations of Faulknerian repetitions.

[3] Boase-Beier thus echoes the ideas of Russian formalists who consider content and form to be inseparable in creating meaning. See Roman Jakobson (1987) for his extensive discussion of how prosodic and grammatical properties of words organize the meaning of poetry and prose. Similarly, the literary strand of Foregrounding Theory, discussed in Section 2.2, relies on the idea that form and content work together to have an effect on a reader.

Despite the firm theoretical imperative to keep repetitions, a degree of omission or substitution in translation is justified (Sánchez, 2009; Armstrong, 2005). For example, translators may improve the textual flaws found in an original text by using omissions (He, 2014). Sometimes it is the translating language that forces us to either omit or add words. Thus, losing repetitions at least to some extent is anticipated. The question is whether this loss can be solely explained in terms of a translator's concern over style and language as is frequently the case in Translation Studies. In considering stylistic matters in translation, Armstrong (2005, p. 188) advises that "unintentional repetition must be scrupulously avoided by careful drafting, redrafting and editing". Yet intention is a slippery notion to investigate. The pre-eminent Faulkner scholar Polk (1998, p. 7) raises a legitimate doubt about its nature by pointing that "*all* authorial intentions are delegated intentions" to emphasize their hybrid origin due to a changing author's self. Thus, tracing repetitions and responses to them as deliberate devices is a labyrinthine problem, to which I will return in Section 5.3.

Translating repetitions starts emerging as a more complex phenomenon in research that considers the issues of skills and awareness. Bassnett (2002, p. 114) affirms that, in comparison to poetry, it is "easier for a (careless) prose translator to consider content as separable from form". Boase-Beier (1998, p. 39) argues that repetition such as alliteration does not need training to be noticed, but training is needed to make "students aware that such repetition is common in literary texts and help[ing] them learn compensatory strategies for its translation". In her small-scale experiment, for example, Jääskeläinen (2004) observes that students normally leave out repetitions unless they are given instructions to pay attention to repetition as a stylistic device. Curiously, Miall and Kuiken (1994) maintain that readers notice foregrounding effects, including those created by repetitions, regardless of whether they are trained to do so or not. Yet their evidence concerns repetition reception alone. Since translating involves both reading and writing, we need to take into account the tension between the two when describing response to repetitions.

Privileging formal repetition in a systematic manner does not seem usual in translation practice. Hence, to envisage what shape such a hypothetical rendition might take, I will look at the existing translations that are considered unusually consistent in one way or another.

1.2 Tracing Consistency in Translation

Some translations are reported to apply some principles or strategies to the extreme. A case in point is Nabokov's renditions of Pushkin's novel in verse, *Eugene Onegin*, into English. In his third and most experimental version of 1975 Nabokov made an effort to translate every word of the original text, including the majority of its prepositions. Moreover, he follows the exact word order as found in the original text. Formally, the translation is both literal and linear. Tarvi (2001) shows this absolute word-level symmetry by using the Graphic Equivalence method, which visualizes in a meticulous way how the translation corresponds to its original. Nabokov loses the prosodic features of the original, but he achieves an exceptionally consistent word-for-word correspondence.

In his third rendition Nabokov's intention was to bring the Western reader closer to the Russian original. But opinions are divided on his choice of strategy. On the negative side, the translation is called too overt or too literal a reproduction in which Pushkin "speak[s] in the systematically copied and grammatically artificial Russian syntax of the English of Nabokov's translation" (Leighton, 2005, p. 341). Leighton juxtaposes Nabokov's literalness with functional translation, which he thinks befits a translator's calling better than the former. But literalness is a wide concept – it can take many shapes and produce translations of variable quality. Nabokov proves it can be a method to craft a translation that is enjoyable to read and explore despite sounding foreign to English ears. Since he privileges each word, we cannot say that he takes care only of content. It is true that he loses rhythm and rhyme which he recreates in the earlier renditions of *Eugene Onegin*, but an attempt to attend to all the elements to produce a similar effect to that of the original text never produces an equivalent translation in the absolute sense of the term, though some scholars define Nabokov's approach as semantic. Whatever we call his method, it is symbiotic in that it preserves both form and meaning at least at the word level. Yet, as far as my own reading of the translation allows me to judge, this version of Nabokov aims to preserve neither semantic nor formal repetition.

A few other examples are exceptionally consistent in other – even opposite – ways. Antonin Artaud, for example, is reported to have started translating Carroll's *Jabberwocky* without seeing the original text (Ponzio, 2007). It is impossible to match the translation with its original word by word. Similarly, Rainer Maria Rilke's translation of a 16th century French poem by Louise Labé has little verbatim affinity (Manguel, 1996, pp. 261-277). His version is considered to have surpassed the richness of its original. Meanwhile, the first English translator of *The Joke* written by the Czech writer Kundera edited the novel heavily. He omitted some lengthy passages and altered the arrangement of the chapters. Antoine Houdar de la Motte was even more radical in his 1714 rendition of Homer's *Illiad* into French. He cut it by half without sparing what he found redundant as well as "pointless comparisons" to achieve a "faster pace" (Bassnett, 2014, p. 87). But repetition avoidance was not his primary concern, if at all. Instead many textual elements and language niceties were lost for the sake of shortening the text that he found too long for a reader of his time.

In any case, inspired differently by the originals, both Artaud and Rilke acted as writers who were inventing their own texts. By contrast, the translator of *The Joke* opted for a radical approach for a more mundane reason than creating something original. He feared that the Czech novel may leave an English reader puzzled. I will revisit this concern over readability and its impact on translating Faulkner in Chapter 6. Meanwhile, in his rendition of Homer, de la Motte was driven by the idea of modernizing the genre of the epic poem, though his rather limited knowledge of Greek might be the key reason as to why his translation shrank so dramatically in comparison to the original (Levine, 1991, p. 141).

But whatever the reasons and goals these translators pursued, their exceptional devotion to an idea reveals itself in some tangible form. Responses to repetitions are likewise traceable and measurable to some extent within and across translations. However, it seems much more problematic to interpret what patterns of linearity underpin, for example, the extremes of Nabokov's literalness and de la Motte's modernization. The question arises as to whether it is

possible to compare the translators' choices for original repetitions in terms of certain modes of translation, which I propose in Section 5.3. With this in mind, I would envisage two opposite scenarios of exceptionally systematic approaches to repetitions found in the original text. In extreme devotion to the form of an original text, a translator would render each repetition chain with one word variant as long as that repetition does not contain homonyms. Then the majority of repetitions, regardless of whether they are just doublets or extensive repetition chains, will be kept in the translation. Repetition, for example, is often privileged in Bible translation, though the opposite can be observed in more modern versions into English (Brettler, 2005, pp. 97-98).

In the second scenario, if a translator decides to resist an author's intention, he/she would need to reduce as many repetitions as possible. An extensive use of ellipsis might be an option here. Frequent shifts from one variant to another might also help to weaken the repetitive effect. In either case, one would need to keep track of repetition strings as in vertical translation to be discussed in Section 5.3. However, as already mentioned, descriptive studies argue that the norm of the Western contemporary translation is to reduce repetitions, though they do not specify how extensive reduction is. In what follows I will consider this claim and its implications for exploring responses to repetition as a dynamic and complex phenomenon.

1.3 Repetition Reduction as a Universal Feature of Translation

With the advent of corpus studies, Translation Research has been able to detect various patterns in translations vis-à-vis their originals as well as in the texts originally written in the translating language. As a result, translation scholars came up with a number of hypotheses that were variably called translation universals, laws, norms, or tendencies. The focus has been on identifying the features which would be unique to translations alone. One such hypothesis argues that in translation we tend to reduce the repetitions found in an original text. I will henceforth refer to this statement as the Reduction Hypothesis. In Sections 1.3.1 and 1.3.2, I discuss the major tenets of the Reduction Hypothesis, while in Section 1.3.3 I consider how it relates to other hypotheses concerning translation.

1.3.1 Major Tenets of the Reduction Hypothesis

The extreme version of the Reduction Hypothesis, as formulated by Toury (1991, p. 188), claims that repetition avoidance is "one of the most persistent, unbending norms in translation in all languages studied so far". Toury also stresses that translators lose repetitions regardless of their backgrounds, the languages they are working with and the stylistic use of repetitions. The idea that a norm is to reduce repetitions has established itself firmly in Translation Research. We encounter this line of argument in many studies, including those of Toury (1991), Baker (1993), Ben-Ari (1998), Malmkjær (1998) and Jääskeläinen (2012). Malmkjær (1998, p. 536), for example, assures us that this theory is reasonably well-grounded. Ben-Ari (1998, p. 70) presumes that "the behaviour of norms is neither logical nor conscious, it seems that avoiding repetitions has to do with a deep-rooted need to display richness of vocabulary". It is curious

that here Ben-Ari contradicts her earlier idea that translators avoid repetitions both consciously and subconsciously (Ibid., p. 69). This hypothesis is general to the extent that it does not account for how our response to repetition could vary within and across translations. Chesterman (2010a) points out that we need more specific knowledge on how and why the assumed universal properties of translation emerge, but he does not go any further to ask what went wrong with repetition reduction theory.

Omission and substitution[4] are the dominating strategies of translating word repetitions (Al-Khafaji, 2010; Jawad, 2009), while repetition retention is not even considered to be an alternative method (Ben-Ari, 1998, p. 70). Curiously, those repetitions that survive in translation are interpreted to occur because a translator had no option (Ben-Ari, 1998, pp. 72-73). Translators are rarely observed to make use of additions, but whenever they occur, "the translator's desire to explain meaning to the target reader" is considered to be a reason (Moropa, 2011, p. 275).

The descriptive terms of reduction and avoidance are used interchangeably to refer to how translators render repetitions. Although the former concept is neutral and the other suggests that repetition loss is deliberate, no effort has been made to separate these two notions. The term 'avoidance' has wide currency even in those studies that only describe repetition loss without delving into the reasons as to why this happens (Hareide and Hofland, 2012). The implications of this are such that both the notions are used to mean that repetition reduction is deliberate. Al-Khafaji (2010), for example, argues that avoidance is not only the most dominant strategy of English-Arabic translations both ways, but it is also "deliberate". Variation seems to be an alternative strategy to weaken the effect of repetition when omission is not possible. Al-Khafaji (Ibid., p. 185) explains that when word repetitions are "successive and when cancelling is impossible due to the high textemic value of the repeated lexical item, they [translators] usually revert to variation, i.e., using a different part of speech, or a different tense, etc".

Furthermore, the line of argument is that repetitions have a negative effect on a reader. Translators are believed to avoid repetitions because they prefer lexical richness (see Section 1.3.2) or elegant variance (Koster, 2014, p. 153) in literary translation. Although the advocates of this mainstream view do not specify whether our responses vary depending on frequencies, it follows that the more frequently the words occur, the more negatively they are perceived. This leads to the hypothesis that words frequently used in the original will be reduced in translation more often than infrequent ones. I will call it the Frequency Hypothesis when discussing the findings of my analysis.

In contrast to the monodimensional view that dominates in translation research, philosophy and psychology acknowledge the dual nature of repetition. That is, repetition is conceived and perceived as inherently negative and positive at the same time[5]. In psychological terms,

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[4] *Omission* means that an item of an original text is not translated. *Deletion* is another term used to describe such cases. *Substitution* means that repetitions are translated with different words, such as synonyms or hyponyms. The notions of *replacement* and *variation* are often used interchangeably to refer to the same process.

[5] Both Deleuze (2004) and Hillis Miller (1985) point out the dual nature of repetition and trace its contrasting definitions to Plato and Nietzsche. The latter, for example, conceives repetition as based on difference and uniqueness, while Plato's mimetic definition rests on similarity. Duality is often associated with the difference between negativity and positivity in repetition. Kierkegaard (1983, p. 147), for example, states that "[r]epetition and recollection are the same movement, except in opposite directions, for what is recollected has been, is repeated backwards, whereas genuine

repetition can evoke a sense of difference, a revelation of some kind, while it can alternatively be perceived as regression to the trite familiarity of things. In the context of literature and film, Kawin (1972, p. 4) notes this tension between the productive and destructive effects of repetition. The repetitive becomes negative when we perceive it as repetitious. If a translator's mind is free from these psychological and aesthetic tensions, his/her choices in rendering repetitions must accord with the mainstream view. Should this be the case, a thorough comparison of repetitions in the original text vis-à-vis its translations must prove that translators consistently reduce high frequencies more than low frequencies regardless of language, a translator's background and the types of repetitions. In addition, the factors of frequency, content and distance, which I will discuss in Chapters 3-5, should not interfere with a translator's decision in any significant way that could differentiate one translator from another. Hence, the null hypothesis of my analysis is that responses to repetitions are indiscriminately consistent within and across translations. In the meantime, let us explore how Translation Studies further explain the negative effect of repetition.

1.3.2 Cultural (In)tolerance

As discussed in the previous section, what emerges from Translation Studies is that repetition is perceived as a negative phenomenon that urges us to minimize that effect in the creation of the translation. This tendency is often linked to the domestic norms of languages and cultures, though such linking contradicts the idea of translation universals as features specific to translation rather than to language or culture. If some features occur in the text due to it being translated, linguistic or cultural norms should not be the sole factors.

From the most radical perspective, cultural intolerance is responsible for repetition loss. Ben-Ari (1998, p. 70), for example, claims that the French culture has a "well-known aversion for repetition". The same idea is reiterated in Newmark (1998, p. 152) and Hewson (2011). The Italian language is also believed to prefer stylistic variation over repetition (Musacchio, 2005, p. 89). Buitkuvienė (2012, p.13) similarly concludes that the Lithuanian translators of two English novels prefer omission because Lithuanian culture "has an aversion for repetitions" (Ibid., p. 113). Čiurlevičienė (2008) also reports that the Lithuanian translators of Hemingway opt for reduction more often than addition. More specifically, Wiśniewski (2015, p. 50) points out the inconsistent choices that two Polish translators made in rendering some repetitions of *The Sound and the Fury*. He argues that it is typical of the Polish language to tolerate repetition less than the English language, and his findings illustrate the case. Here it is worth noticing that many such claims are based on fragmentary evidence. What results from such research is the concept of disembodied (in)tolerance that has little heuristic value for our search for patterns in

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repetition is recollected forward. Repetition, therefore, if it is possible, makes a person happy, whereas recollection makes him unhappy". I will return to this idea of movement in two opposite directions in Section 15.4, though in my interpretation it will be concerned with how memory fluctuates rather than with psychological or emotional aspects. In psychology, the negative equivalent of repetition is "repetition compulsion", while the positive effects are explained as pleasure. In Freud's definition, our traumatic past haunts us, urging us to put ourselves in similar situations and to re-enact the painful events. Kawin (1972, p. 19) brings Freud's observation to our attention that adults feel negative about repetition, while children never get enough of repeating.

translators' responses. I will revisit this methodological issue and its implications for epistemological claims in Sections 3.1-3.2.

Against this extreme belief in deep-rooted cultural intolerance towards repetition, some scholars argue that languages are not equal in their preference for omission. Baker (2011, p. 219) asserts that "languages differ in the level of lexical repetition they will normally tolerate" to conclude that Arabic and Greek would be such languages as compared to English. Al-Khafaji (2005, pp. 6-7) refers to the common view that the Arabic language is more tolerant than English. Ben-Shahar (1998) concludes that Hebrew prefers lexical richness, which explains why Hebrew translations from English and French omit repetition. In support of her Asymmetry Hypothesis that explicitation is an inherently more systematic feature of some languages, Klaudy (2012) asserts that literary translations into Hungarian also show more variation than translations into German or Russian because lexical richness is a norm in the Hungarian literature. Similarly, Chinese is said to tolerate repetitions better than English (Dent-Young, 2001, p. 258; He, 2014, p. 85). This line of argument still holds literary norms to be responsible for our choices for repetition.

On the other hand, evidence that cultural intolerance is universal or asymmetrical in the sense that one language tolerates repetition better than the other is not uniform. Pokvytytė (2009) reports that the majority of repetitions found in Vonnegut's *Slaughterhouse-Five* survive in the Lithuanian translation. It is true that Translation Studies rarely report on such findings; but however rare they are, similar case studies illustrate that repetition reduction is not omnipresent after all. A number of studies also highlight that some lexical items are immune to omission. For example, the pronominal levels are observed to be higher in English than in other languages (Trosborg, 1997, p. 140; Baker, 2011, p. 222). In English the distribution of pronouns, e.g. the balance between feminine and masculine pronouns, varies depending on text types (Elsness, 2013). Moreover, translations are observed to use more pronouns than non-translations under the influence of their originals (Xia, 2014, p. 145). This essentially suggests that repetition reception and production are relative to many factors, which is ignored by the Reduction Hypothesis. Meanwhile, other hypotheses that describe how translations differ from their originals or from the texts written originally in the translating languages hint that the phenomenon might be far more complex and hybrid, as discussed in the following section.

1.4 Other Hypotheses and Alternative Views

No alternative theory of repetition reception has as wide a currency in translation research as the Reduction Hypothesis. However, a number of hypotheses concerning the typical features of translation offer insights into the matter, though they do not deal particularly with the subject of repetition. In this section I will briefly survey a selection of such hypotheses that counteract or compensate for the plain view of the Reduction Hypothesis.

1.4.1 Explicitation and Implicitation

In her empirical study of translation shifts, Blum-Kulka (1986) concluded that translations show a greater coherence than their originals, and this is achieved by means of adding more words and repetitions. Her findings launched a series of studies into what came to be called the Explicitation Hypothesis which maintains that translations tend to add all sorts of items vis-à-vis their originals in which those items are implicit. Addition is often related to a broad strategy of explicitation, while the opposite concept of omission is associated with implicitation (Klaudy, 2012). Implicitation refers to a tendency to make some parts of the original text implicit in its translation. It is feasible to expect that every translation would have items added and removed, but some studies have shown that explicitations outnumber implicitations (Becher, 2011). Nida and Taber (2003, p. 168) observe that in translations of the Bible reductions are neither as frequent nor numerous as "expansions".

To some extent the Reduction Hypothesis agrees with the assumptions about implicitation. Both views maintain that something is lost in translation. However, repetition reduction covers hybrid cases of quantitative and qualitative change. That is, a number of repetitions are lost because they are made implicit, though semantic repetition survives in translation due to rewording. I will return to this distinction between quality and quantity and it implications for analysis in Section 3.2.

At first glance, the Reduction Hypothesis contradicts the theory of explicitation. The former says that translations tend to be shorter than their originals by losing some words, while the latter confirms that translations increase in size. It is not easy to resolve this contradiction because research into explicitation does not focus only on repetitions to argue its case. Instead, it focuses on various instances of addition. To resolve this conceptual conflict, Al-Khafaji (2010) offers the idea that norms relate to each other in a hierarchical way. He concludes that "deep-rooted norms concerning lexical richness", and hence reduction, "still have the upper hand" (Ibid., p. 188).

However, the fundamental problem lies in interpreting norms as direct causes of our choices rather than an outcome. This makes us overlook the hybrid nature of what is normally described as a solid entity. The theory of repetition reception/production in translation needs to allow the idea that no norm is absolute and that different tendencies co-occur in translation. In the context of retranslations, Brownlie (2006) as well as Paloposki and Koskinen (2010) question this monodimensional approach to translation to which the quest for translation-inherent norms often leads. Brownlie (2006, p. 155) also argues that multiple factors at work come into "rhizomatic" relations with each other. Al-Khafaji argues that translation norms are not "equiprobable" (2010, p.167) because they differ in their degree of occurrence. Halverson (2003) maintains that both the original text and the translating language exert cognitive pulls, thus making various imprints onto a translation. Chesterman (2010a) also finds it possible that multiple tendencies forge a translation. The overgeneralization of some norms perhaps also stems from a narrow approach and a small scale of research. The diachronic research of translations into Chinese, for example, reveals that even opposite norms co-exist with each other over time (Xia, 2014, pp. 126-143). Toury (1995, p. 54) defines translation norms as relative to the overall context in terms of their strength and influence, though here he contradicts what he says about the absolute norm of repetition reduction (see Section 1.3.1). These

pluralistic views on norms bring to light the epistemological fault of the Reduction Hypothesis in presenting repetition avoidance as a strong norm overriding other forces. The current theory is not sufficiently specific to fit the idea that translations are in general hybrid as a "third code" which is different from the language of an original text and from the translating language as used in original writing[6]. Therefore, I question the description and interpretation of our response to repetitions as a singular choice to reduce repetitions for a single reason of aesthetic intolerance. In the following section I shall survey how norms overlap, which suggests further dynamic tensions underneath the linguistic surface of our choices.

1.4.2 Specification and Its Relation to Other Norms

Translators are observed to choose concrete words to match a more abstract word in the original text. This strategy is called specification whose opposite process is generalization. Since a translator may choose this method to render repetitions, let us consider how it may be relevant to the theory of translating repetitions through its relation with other norms.

In Klaudy's view (2010, p. 86), specification fits a broad translation law called normalization[7] which Baker defines as a tendency to "conform to patterns and practices which are typical of the target language[8], even to the point of exaggerating them" (1996, pp. 176-177). Meanwhile, Olohan (2004, p. 99) observes that another norm called simplification[9] also overlaps with normalization. Normalization, which is understood as toning down marked or unusual elements of the original text, may affect creative lexis (Kenny, 2001) and unusual punctuation (Malmkjær, 1997; May, 1997). One example of normalization is adding punctuation marks in those cases where a writer does not use them at all. May (1997) observes this in the Russian and French translations of Wolf and Faulkner, though she (Ibid., p. 132) also brings to our attention the creative uses of punctuation in some Russian translations. May (Ibid.) hypothesizes that disregarding the role of punctuation may be unconscious due to its highly conventionalized status in written texts[10]. This speculation stands in contrast to the general idea that our response to repetitions is deliberate.

Since translators are observed to add punctuation repeatedly, normalization defines response to repetitions as much as the Reduction Hypothesis does. This suggests that intolerance towards repetition is not as unbending as the radical views such as those maintained by Toury (1991) and Ben-Ari (1988, 1998). Rather it is conditional. The reader may respond to the quality of excess as acutely as to the factor of absence. Moreover, some studies, as discussed in Section 4.1, point out that we respond differently to words depending on their semantic features.

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[6] It should be noted that the term "hybrid" is used in translation research in two senses. The first sense, as explained above, is central to my argument that our response to repetitions cannot be described as a homogeneous phenomenon since a translated text itself is hybrid in its origin. Meanwhile, in the second sense of which I do not make use in my study, "hybrid text" refers to the translation in post-colonial literature written in the language of the former colonizers.

[7] *Normalization* can be also called *standardization* and, less often, *regularization*, or *conservatism*.

[8] *Target language* refers to the language into which a text is being translated. In other words, it is a translating language.

[9] Simplification is normally assumed to be a T-universal. That is, it concerns a tendency to use simpler language in the translations than in the originals produced in the same language as the translated texts.

[10] It is worth noticing that studies in authorship attribution rely on a similar premise that function words are used subconsciously, hence their use is more idiosyncratic than content words.

On the other hand, specification also fits the Explicitation Hypothesis because a specific item provides extra information not contained in the original text. Studies concerned with specification do not discuss the frequency of this method in rendering repetitions specifically. But this norm clashes with some theories of linguistic interference. The findings of the latter speak in favour of neither specification nor its opposite norm of generalization. For example, the hypothesis of unique items, discussed in Section 1.4.3, maintains that a translator tends to choose a direct equivalent of a word of the original text. If this were to mean a preference in rendering repetitions, we could argue against the Reduction Hypothesis.

And again these studies do not tell us how frequently translators choose direct equivalents over more unusual words. Hence, none of the norms other than the Reduction Hypothesis provides direct evidence of how repetitions are translated. At this stage, to make alternative predictions about response to repetitions, we may only follow up on what those other norms suggest. It makes sense to consider both the hypotheses of specification and unique items since many Faulknerian repetitions sampled for this study can be translated either literally or variably. If the majority of original texts offer repetitions that can be dealt with in a verbatim manner, there are two options to test. That is, either the translations would tend to replace them with specific words, or they would keep those repetitions rendered with one variant. No current study offers any insights into this question. But we can speculate that specification is a more adequate concept to describe response to repetitions than the notion of reduction. That is, the translators might reword the repetitions with specific synonyms more often than omitting them. To confirm this prediction, the systematic findings of empirical studies would have to show that translators tend to replace repetitions with specific words more often than omitting them. Alternatively, it might appear that literal translation is more frequent than rendition by a specific word.

The Specification hypothesis is relevant to the subject of repetition in that it observes a practice similar to rewording repetitions. Although my analysis is not concerned with counting the cases of specification and generalization, it will compare the tendencies for variation, omission and retention within and across the three translations of my choice. In the meantime, let us consider the studies that observe how the language of an original text makes us choose the items that are not normative or at least frequent in the language into which we translate.

1.4.3 Interference Views

It is obvious that the language of an original text must make some imprints on a translation. The interference hypotheses draw on evidence that reveals in which ways a translation leans towards an original text. Cognitive experiments observe that the original text can interfere with translation in different ways. Amidst other factors, one concerns visual interference, which I will revisit in Section 5.2. In what follows I will consider a few hypotheses that to some extent challenge the Reduction Hypothesis.

The Unique Items Hypothesis by Tirkkonen-Condit (2004) argues that those items of the translating languages that do not have straightforward equivalents in the language of the original text will be underrepresented in translations, as compared to the texts originally written

in the translating language. A translator would choose the direct equivalents to render an original text even if they are not frequent in the translating language. In other words, at times the language of the original exerts a stronger pull than the norms of the translating language.

Corpus-based studies by Eskola (2004), Jantunen (2004) and Mauranen (2000) are not specific in any way about response to repetition, but they yield further insight into how the language of the original affects the translators' choices. They all argue that translated texts contain lexico-grammatical patterns characteristic of the language of the original text. The Source Language Stimulus Hypothesis (Jantunen 2004), maintains that translations over-represent the straightforward equivalents in those cases where the translators could opt for items more representative of the language into which they translate. Choices for translation are amplified due to the fact that the wide repertoire of at least two languages is at our disposal. Rivalry among choices is inevitable since our attention span is limited. Some choices seem to be more automatic than others. Malmkjær (2011, p. 92) calls it the "first translational response" whereby a translator chooses the first equivalent that occurs to him/her. Halverson (2003, pp. 218-219) also suggests that translators tend to choose prototypical structures over peripheral ones. In other words, a translator would normally prefer a simpler and more easily accessible choice. My findings that straightforward equivalents are dominating choices for repetitions in the three translations, discussed in Section 15.1 of the Analysis, support this prediction.

As mentioned in Section 1.3, the mainstream view does not allow the idea that options might be broad in rendering repetitions. In contrast to omission and replacement, repetition retention is not considered to be a method. According to Ben-Ari (1998, p. 70), the repertoire of the translating language has the upper hand, thus "normative pressures turn every texteme into a repertoreme". If the Reduction Hypothesis is true, it means that repetitions are immune to linguistic interference and that their translations represent what is typical in the language of a translated text. In such cases, it is curious why repetitions make us so much aware of the linguistic norms. This line of argument rules out the definition of response to repetitions as a cognitive phenomenon. Besides, it suggests that literary translation is as much subject to strict norms as, for example, the translation of legal texts. This takes us further towards considering the notion of option in researching repetitions in translation.

1.5 Linguistic Restraints and Options

The relationship between a translation and its original is often described by means of various kinds of shifts (see Bakker et al., 2011). In very broad terms, these shifts are grouped into optional and obligatory. The optional/obligatory dichotomy is instrumental in some research to explore the frequency with which some choices occur. For example, Klaudy and Károly (2003, cited in Pym, 2005, p. 32) argue that when choices are open, a translator tends to use explicitation but "fail[s] to perform optional implicitations". Pym (2005) offers a range of tentative reasons, including the dynamics of being a writer and a reader at the same time, to explain why explicitation is so much favoured in translation.

Since this strand of research is normally focused on what the translating languages allow us to do, I will refer to its fundamental position as the Linguistic Restraint Hypothesis. According

to its line of argument, we reduce repetitions either by choice or when forced by the translating language (Károly, 2010). Obligatory shifts occur when the translating language does not have the exact equivalent of an item in the original text (Klaudy, 2010). The use of the dichotomy somewhat broadens the notion of response to repetitions as a more dynamic phenomenon. It is no longer solely motivated by reducing repetitions regardless of context and conditions.

In pursuit of her Asymmetry Hypothesis, Klaudy (2009) contrasts the cases of obligatory additions, optional and "unperformed" omissions in Hungarian-English translations both ways. The category of unperformed omissions refers to those hypothetical cases in which the translators are expected to omit some words because it is more typical of the translating language not to use them. Quantification of what might have happened or what is possible is by all means problematic. A further complication of comparing the translators' responses derives from the fact that translation norms overlap. As pointed in Section 1.4.2, the same shift can be described as representing several norms.

Hopkinson (2008, p. 34) alerts us to the limitations of knowing what is truly optional. It is difficult to imagine a text capable of truly forcing a single choice. Even the most authoritative texts in history, such as the Bible, have not escaped variation and diversity. Many choices that research describes as obligatory are often rather typical or readily available in the translating language. For example, the existential phrase *there is/are* has no direct syntactic equivalent in Russian, Polish and Lithuanian, but we cannot say that other options are not available. Although the typical way is to render the copular verb *be* with various lexical verbs, translators can still render a phrase as repetition or lose it. Even literal rendition is possible in what could be a flawed or intentionally experimental version.

Furthermore, if we allow the idea that one language prefers more omission, cannot other languages favour additions or retention? Al-Khafaji (2006), for example, distinguishes repetition retention as one of the methods of non-obligatory shifts, while most literature on translation universals does not consider retention even as a heuristic device. Klaudy might have included the notions of unperformed and optional additions as well as kept repetitions in order to expand even more the notion of option. She focuses instead on omissions, which again speaks in favour of the Reduction Hypothesis. Nevertheless, Klaudy's attempt to account for what did not happen in translation suggests that response to repetition might involve something more complex than a binary choice.

Both the Reduction and the Linguistic Restraint Hypotheses are strongholds of research that overlooks how our choices for repetitions may take dynamic and irregular shape in translation. Corpus techniques have made it possible to discover many interesting features that distinguish translations from non-translations, but the growing data have also revealed disagreement among various hypotheses, methodological issues and the relative nature of translation universals. Despite the harshest criticism that finds the search for translation universals a futile endeavour (e.g. House, 2008), Chesterman (2011, p. 178) believes that this strand of research only "strengthen[s] the field as an empirical discipline". The awareness of emerging problems[11] has led scholars to distinguish between absolute and relative universals

[11] See Marco (2015) for his overview of four major critical issues concerning translation universals.

(Malmkjær, 2008; Chersterman, 2011; Lanstyák and Heltai, 2012). The faults have only opened more doors for research. One area where such development is both possible and needed is research on translating repetitions. The ideas of pluralism and relativisim are emerging, as I pointed out in Section 1.4.1, but they have not yet affected the way that response to repetition is explored and described. Therefore, before offering some practical solutions, in the following chapter I will consider how other disciplines add more depth to the subject of repetition reception/production. And in the remainder of this part I will expand on some methodological faults of the mainstream research and some textual conditioning factors worth considering for cross-linguistic comparison of response to repetition.

Chapter 2 Response to Repetition as a Psychological Phenomenon

As argued throughout Sections 1.4 and 1.5, there is plenty of evidence in translation research that provides a reasonable doubt as to whether repetition reception/production is as static and simple as the Reduction Hypothesis describes it. However, the dynamic effects that repetitions have on a reader and, by default, a translator, have been explored outside translation research. In Section 2.1, I argue that though translation research treats response to repetitions mainly as a linguistic phenomenon, it does not shy away from cognitive theories. Meanwhile, Section 2.2 looks at how Foregrounding Theory explores repetition reception as a psychological phenomenon. Section 2.3 surveys the findings of experimental psychology according to which the effects of repetition are many and varied.

2.1 Cognitive Underpinnings of Response to Repetition

The psychological effects of repetition have not been a major concern of translation research. The mainstream approach is to explore repetition reception and production as a choice between flexible and restrictive linguistic norms, as pointed out in Section 1.5. However, even if a linguistic viewpoint prevails, the subject of perception is not entirely absent. Hillis Miller (1985, p. 1) says that repetitions guide a reader "in part through the identification of recurrences and of meanings generated through recurrences". His theory is essentially literary, but what he says here is that noticing is a part of responding to repetitions. In translation research we find a similar thought that repetitions serve a meta-textual function. Repetitions can serve as an analytical tool to highlight qualitative differences between translations because they actively contribute to the organization of the text as a whole (Klaudy and Károly, 2002). Furthermore, we can say that noticing is relative to many factors from both within and outside the text. I will return to this issue in Chapters 3-5 in which I discuss a few textual factors that may have a differentiating impact on the translator's choices.

Malmkjær (2011, p. 88) points out that even at the early stage some scholars, such as Blum-Kulka and Baker, did not lose sight of the idea that translation universals are cognitive phenomena. Accordingly, they should be described as dynamic systems or experiences rather than fixed linguistic choices. Halverson (2003, pp. 231-232) proposes that there are hierarchical levels of explanation at which translation universals can be explored. In her view, translation research has reached the stage where we are ready to advance to the next level at which "explanations invoke language-external factors rooted in human psychology (and biology), sociology, etc" (Ibid., p. 231). Halverson's hypothesis is that we should be able to explain tendencies observed in translation in terms of human cognition. Cognitive salience is a conditioning factor which she defines as the "prominence [these] features have in the process of running various cognitive tasks" (Ibid., p. 207). Most importantly, Halverson relates translation tasks to the complex and dynamic cognitive networks of knowledge called "schematic networks" (Ibid.).

Malmkjær (2011, p. 93) sets forth several ideas about what underlies translations at a cognitive level. Although none of these specifically refer to response to repetitions, they insist on the universal impact that the limits of attention and memory make on our translation. In my view, we need to account for such limits of human cognition in the analysis of repetitions in translation. Therefore, I will next consider how repetition reception/production emerges as a dynamic and conditional phenomenon in experimental studies.

2.2 Foregrounding Theory and Repetition Reception

Response to repetition as a perceptual phenomenon emerges in areas of textual scholarship other than translation. In literary studies, for example, it is Foregrounding Theory that has a particular interest in the psychological dynamics of repetition. It argues that some elements stand out in a text because they are used in a specific manner. High repetitions, rhetorical figures, unusual language and the like are more prominent than other elements. Thus they have foregrounding effects on the receiver of a text. Here I will use the umbrella term 'Foregrounding Theory' to refer to both literary and psychological studies that explore such effects of textual prominence.

Foregrounding Theory is applied in different ways. Short (1996), Leech and Short (2007), Leech (2008), for example, explain how repetitions and unusual language create narrative viewpoints and worlds in literary texts and how a reader discovers all that by tracing the thread of such effects. Frequency is crucial in their definition of style as well as their understanding of a reader's viewpoint (Leech and Short, 2007, pp. 34-59). Their interpretation relies on the premise that high repetitions capture a reader's attention and thus prompt some response. Beyond that, they do not expand on the subject. In Section 3.1, I will revisit the methodological issues of frequency data.

Meanwhile, the experimental strand gathers empirical evidence on what constitutes the foregrounding effects and what impact they have on text reception. Miall & Kuiken (1994), for example, maintain that unusual elements, among them high repetitions, trigger emotions and prolong reading time. Empirical evidence also proves that the foregrounding effects created by deviation and parallelism claim readers' attention regardless of their literary background (see van Peer, 1986; Miall and Kuiken, 1994). It would follow that we should be preserving high-frequency repetitions in literary translation, perhaps even better than low-frequency repetitions. Thus, Foregrounding Theory offers the reverse version of the Frequency Hypothesis formulated in Section 1.3.

The idea that repetitions draw our attention does not automatically contradict the idea that we avoid repetitions when we translate. Even if we notice repetitions in reading, we may not be able or wish to keep them in writing. However, the question is why we would reduce them in quantity or change them semantically even when their significance is apparent. Malmkjær (2011, p. 92) advises distinguishing translational competence from linguistic and bilingual competences. As is aptly noticed, a translator's role is to be a reader and a writer at the same time (Pym, 2005; Scott, 2006a, 2006b). Hence, it is plausible to assume that writing for translation interferes with reading the original text and vice versa. Section 1.3.3 highlighted

some findings on how the language of the original text imposes some choices that go against the norms of the translating language. On the other hand, the investigation of how attention is distributed during translation confirms that we spend more time on processing a translation, including reading and writing it, than on reading the original text (Jensen, 2011). This highlights the limits of attention and memory in addition to linguistic restraints that are frequently accounted for in the study of translating repetitions. I will revisit the spatio-temporal aspects of translation in Section 5.1.

In what follows I will briefly survey evidence that repetitions may have varying effects on the reader of a text. Taking them into account may help resolve the epistemological gap between the statements that repetitions have a positive effect on reading, while on writing their impact is negative.

2.3 Experimental Psychology and Effects of Repetition

Experimental psychology accounts for response to repetitions as a complex phenomenon. It observes that repetition may have many and at times contradictory effects on our memory. In some contexts we are prone to forget the repeated things, as discussed in Sections 2.3.1 and 2.3.2, whereas in other contexts we remember them better as proved by experiments in repetition priming described in Section 2.3.3. This stands in contrast with the singular position of the Reduction Hypothesis that we deliberately reduce repetitions in translation.

2.3.1 Repetition Blindness

Failure to recall a second repetition in rapid serial visual presentations is called repetition blindness. This is observed in response to visual as well as verbal stimuli. Nonrepeated words are recalled with much higher accuracy than the repeated ones (Coltheart, 2010, p. 188). This occurs even when the task requires little cognitive effort (Ibid., p. 192). Curiously, when the duration of the reader's exposure and the lag between the first and second occurrences increase, a repeated word is recalled more accurately (Ibid., p. 188).

Whittlesea and Hughes (2005) hypothesize that short lags are not the direct cause of repetition blindness. Their conclusion is that it occurs partly because the respondents have to divide their attention and cognitive effort between processing repeated and nonrepeated words.

These findings in experimental psychology allow the idea that translators are prone to lose some repetitions even if they decide to privilege at least those that seem intentional or otherwise significant. Translators may potentially lose sight of repetitions that occur in close proximity. If their strategy is not to preserve repetitions at any cost and there is no intensive revision, repetitions may be lost. We may speculate that other words in between the repeated items interfere with our attention to repetitions.

2.3.2 Semantic Satiation

Semantic satiation is a phenomenon in which continuous repetition causes language to lose its meaning for the receiver. A series of studies explores and proves this effect to be at work, as reported in an early survey by Creelman (1966). More specifically, Tartter (1998, p. 428) observes that in the bilingual context meaning is lost in both languages even if repetition occurs in one language.

The potential implications of this evidence for Translation Theory are that extensive repetition may cause a translator to lose the meaning of a word. As a result, the translators could omit a word or paraphrase the entire idea.

The degree of semantic satiation differs depending on how bilinguals store semantic knowledge in their memory (Hamers and Blanc, 2000, p. 164). Some words seem to be more immune to the effects of satiation than others. Wertheimer and Gillis (1985 as cited in Creelman, 1966, p. 144) discovered that short, concrete words are less likely to lose their meaning through extensive repetition than longer, abstract words. The meaning of synonyms is also reported to be lost more rapidly than the meaning of exact repetitions (Creelman, 1966, pp. 146-147). I will revisit how translation research accounts for differences in rendering various words in Chapter 4. However, it is worth keeping in mind that in translating a long text of fiction we do not encounter many contiguous repetitions. That is, there are other words in between word repetitions. These other words affect our interaction with the text in various ways that might be impossible to predict for both rare and highly frequent repetitions in each individual case of translation (see Section 4 for the overview of some contextual complications in translation).

2.3.3 Repetition Priming

Repetition priming refers to the psychological effects that are the opposite of those reviewed in the previous two sections. Instead of forgetting, we may improve our response when exposed to repetition. In a typical experiment, the same item or a few related items (i.e. word forms) are presented to respondents within a given span of time. The first item is called the priming stimulus. It is observed to have a positive continuing effect in that it aids respondents to complete a task relating to a second item. McNamara and Holbrook (2003, pp. 447-475) give an extensive overview of research on repetition priming that is considered to be a form of implicit memory. While explicit memory instructions may fail, repetition priming may dramatically improve performance (Ibid., p. 462). The effects of this phenomenon are believed to operate automatically (Ibid., p. 463).

For Translation Theory, this means that the form of repetition lingers in our memory, extending to us that vital Ariadne's thread linking one point with another. A long distance between the occurrences may disrupt that effect, but when dealing with extensive repetitions, any instance in the chain may act as a priming stimulus, thus prompting a translator to keep using the same word at least for some time.

The findings of experimental psychology provide us with the knowledge that repetition has a dynamic effect on us. Repetition can make us dissociate the repeated items, as in repetition blindness, as well as to connect them. Moreover, evidence on repetition priming suggests that we are able to connect not only the exact repetitions, but also the related parts, such as word forms, because of the operation of implicit memory. Therefore, it makes sense to include word forms as part of repetition strings in exploring translators' responses. I will discuss this methodological issue in Section 3.2.

Chapter 3 Quantifying and Measuring Response to Repetitions

In this chapter I shall discuss various epistemological and methodological issues concerning the notion of frequency, which has a wide currency in corpus-based and statistical textual scholarship. The counts of word frequencies are a basic means of exploring variation within and across texts. Corpus-assisted analysis and frequency data have been instrumental in validating, rejecting and advancing searches for translation universals discussed in Section 1.4. Therefore, in Sections 3.1 and 3.2, I will survey the issues that surround frequency data in the description of response to repetitions in translation. In Section 3.3, I consider how translators' responses may vary depending on frequency. Finally, in Section 3.4, I expand on the concept of degree as being pertinent to the description of such variation.

3.1 Frequency Counts

To a large extent research agrees that statistical evidence supports the conclusion that translators leave out repetitions found in the original text instead of keeping them. According to Eskola (2004, p. 86), translation laws are rather "strong statistical tendencies that can be observed widely (showing what translators on average tend to do and what they do not tend to do)". With this in mind, it is surprising that some studies are not clear about how they quantify and measure this tendency. I see a few reasons why some evidence is not sufficient to conclude that we avoid repetitions in translation. The issues concern sampling and interpreting frequency data, to which I will return in Chapter 4.

The first issue relates to the representativeness of evidence that is gathered to illustrate repetition loss. In many cases, studies fail to report on how many repetitions were kept in comparison to the lost ones. Neither do they specify how many words of all possible repetitions they examined. The majority of case studies reviewed in Section 1.3 fall into this group. Levon (2010, p. 68) points out that things "must have the potential to be *variable*" if we want to quantify them. Meanwhile, response to repetitions in translation is normally conceived as a consistent choice immune to variation. In the case of quantifying response to repetitions, we must consider at least two variable categories – that is, the lost repetitions and the remaining ones.

Another issue of sampling concerns the criteria for selecting frequency data. Leech and Short (2007, p. 55) argue that "stylistic analysis must be very selective" in choosing a handful of features to explore a literary text. This approach works for semantic analysis in a number of studies that are interested in how meaning shifts in translation. But it is not suitable for uncovering what principles underlie response to repetitions. How this is done in many linguistic studies arguing that repetition loss is a norm is often not explained, at least not in sufficient detail.

To explain how she made her selection of repetitions to explore English to German literary translations, Egbert (1999, p. 55) differentiates between "functionally important" and "functionally negligible" repetitions. The problem with this approach is that significance is a subjective quality. Leech and Short (2007, p. 57) note that "[t]here is no direct relation between

statistical deviance and stylistic significance". What one reader may find meaningful in frequent repetitions, the other reader passes by as insignificant, focusing on unique and unusual words instead.

Alternatively, for example, Leech (2008) employs a statistical measure of frequency called 'keyness' to pin down which repetitions are potentially more prominent. This and other measures discussed by Hoover (2008) are suitable for the analysis of different authors writing in the same language. But they often make little sense for the comparison of translations into different languages vis-à-vis their originals. For example, the measure of working out the ratio of the same word in different texts as proposed by Hoover (Ibid.) cannot be applied to translations since we deal with what we interpret to be correspondent words or phrases rather than with what appears to be at least identical in form. Cherry-picking only statistically significant frequencies would not allow us to observe any patterns along the frequency range.

Both the statistical and qualitative techniques of sampling frequencies for non-translations are highly discriminative. They leave out some data that may be crucial to an understanding of the dynamics of how we respond to repetitions in the translating environment. We cannot say so far how frequent a tendency to keep repetitions is. Moreover, we do not know to what extent individual translations are consistent in reducing or keeping repetitions. Besides, here I am concerned with response as a perceptual phenomenon, not as a statistical fact, which brings into focus a degree of complexity with which we make choices for repetition.

Tufte (1990), Fauconnier and Turner (2002) and Kirk (2016), to mention a few, address the issues of ontological chasm between representation and what is being represented. These include questions such as whether a picture can capture all that we see on the two-dimensional surface of a piece of paper, and, if so, how; whether a straight or curved line can ever trace something as complicated as, for example, the succession of historical events and, if so, how; whether two-word combinations can mediate what we experience, and, if so, how. Rosenberg and Grafton (2010), for example, survey the evolution of depicting sequences of historical events, which moved from lists and tables to timelines. We simplify representations by foregrounding selected elements, which can be arranged into visuals that we can understand at a glance. But representations change as do our views and knowledge. Tools and media of communication also evolve. For that, we may need to complicate what was previously simplified.

As to frequencies as a means of mediating our perceptions of measurement, Kirk (2016) argues that they are not self-explanatory and demonstrates how much the interpretation of their counts depends on a linguistic item counted. To explain the relevance of counts to our questions, we need to contextualize frequencies. Frequencies are raw data, which needs to be interpreted before we can turn it into meaningful information for theory building. My way of linking word frequencies to some context is to compute them as strings that may have a continuing impact on a reader throughout the text and to interpret the value of the translators' choices for those strings along the scale of frequencies found in the original text. In the following two sections, I will home in on these problematic relations between frequency and repetition, which largely informed my approach and methods.

3.2 Dealing with Non-Contiguous Data

With the advent of corpus linguistics, the most popular data to explore in literary and translation research have been the patterns of adjacent words, such as collocations or idioms (e.g. Sinclair, 1991; Moon, 1998; Stubbs, 2002; Heltai, 2004). Such word combinations are computed as strings. Translation research follows suit by focusing on how these lexico-grammatical pattens survive in translation.

Two problems emerge in research into translating repetitions. First, repetitions are not treated as strings that may have a lasting perceptual and conceptual effect on a reader. Because of variable distances among repetitions, they seem too irregular and too fuzzy to be computed as strings. But if we think of the effect of repetition as some kind of wave, we need to follow it all the way through to see how it makes its way in a translation. This idea brings us to the second issue – that is, a translator's choices for those repetitions are not analyzed as patterns of dynamic waves, the whole of which is unique to his/her style of translating. And although repetitions are scattered in a text at variable distances and in various densities, these tiny factors of distance are bound to bring about significant variation in translators' choices for repetitions.

But treating repetitions as strings presents a technical challenge for both large- and small-scale systematic analyses. Of all the available tools for digital analysis, none are specifically suited for tracking down strings of non-contiguous data within an original text, for matching translators' choices for repetition strings across parallel texts and for analyzing into what patterns those choices fall. Translation patterns remain hidden if we focus on choices for a highly selective part of repetitions.

The full stretches of repetitions can allow us to observe how response evolves, depending on frequency, distance and content. According to Leech and Short, frequency is associated with "consistency in preference" (2007, p. 34). If consistency is admitted to affect the reader of a literary text, we should be looking at how consistent a translator's choices are. But this entails another technical problem: what should we include as part of a repetition string? Ideally, the repetition string should have a potential to be noticed as an intentional repetition. At the same time, it should not be based on too broad a concept. If we select large semantic repetition chains and treat them as one unit, it will be a matter for debate whether a translator notices and connects those words as a whole. It is useful to recall the study by Jääskeläinen (2004) who reveals that repetitions are not necessarily automatically recognized as significant.

Frequency is not the same as repetition. Word frequencies alone have little epistemic value for the examination of response to repetition as a psychological concept and a literary device. Yet the two concepts are inclusive of each other. Frequency is rather a function of repetition. The more we repeat an idea, the more frequently it is expressed in one way or another. In other words, frequencies are at the surface of repetition that spreads across various levels of a text. Hence, the question is how translators are affected by repetition rather than by frequency.

This line of reasoning informs work that does not equate raw frequency data with repetition. Jawad (2009) and Egbert (1999), for example, deal with doublets and triplets that occur in the same or nearby sentences. Egbert also examines some longer stretches in which she includes

different word forms of the same word (Ibid.). Yet many more repetitive words remain outside her scope. Meanwhile, we find a broad concept of repetition in Károly (2010). She explores the networks of synonyms rather than formal repetitions. Since synonymy is a vague concept to define, her idea that the frequency of repetition does not change when a translator uses replacement is curious (Ibid., p. 55). In her view, replacement transforms the quality of repetitions without eliminating them. Károly (Ibid.) observes how semantic shifts in the Hungarian-English news corpus affect the meaning of the text, but she does not find them to be statistically significant. By eliminating the concept of frequency, she can explore qualitative changes in response to repetitions, while the majority of studies focus on quantitative change. However, she thus denies the idea that frequency is a stimulus to which we respond in one way or another, which I will consider in the following section.

3.3 Frequency as Stimulus

As mentioned in Section 2.3, experimental psychology observes that low frequencies can be overlooked, especially when the words are repeated one after another. Foregrounding Theory also believes that high frequencies are more easily noticed than low frequencies. Meanwhile, the mainstream view in translation research does not specify whether high frequencies are avoided more than lower frequencies or the other way round. As I pointed out earlier, research into translating repetitions examines cases of reduction without relating them to what happens to the entire repetition chains. For this reason, it is impossible to observe how regularly we omit words in individual repetition strings or which part of those strings survives in translation. Researchers nevertheless suggest that translators should be reducing repetitions that feel too repetitious. If it is true that we avoid repetitions in favour of lexical richness, highly frequent words as well as repetitions in close proximity should be the first thing we would want to remove.

Neumann (2014) finds that our response is not after all as indiscriminate towards frequency as the mainstream view holds. English-German translations in both directions across several registers tend to retain the most frequent lexical items found in the original text, though translations in general are more lexically diverse than their original texts. Similarly, Grabowski (2012) finds that translations into Polish contain more repetitions among high-frequency words, while non-translations written in Polish are more repetitive among low-frequency words. These findings suggest that high frequencies potentially have a stronger impact on translators' attention and choices.

In experimental psychology, responses are observed to be sensitive to word frequencies. Ozubko and Joordens (2011), for example, report that extremely high frequencies are perceived differently from just high frequencies. That is, the more often a word is repeated, the less semantically distinctive it becomes to the receiver. But low frequencies take more time to recognize than high frequencies (Scarborough et al., 1977). Thus, the frequency size has a differentiating effect on repetition reception. By comparison, the Reduction Hypothesis implies that it does not matter in repetition production. As I already suggested in Section 3.1, we need a

range of high and low frequencies in a continuum to observe whether a response could be different at the extreme ends and how it fluctuates along that range.

Leech and Short emphasize that "a feature which occurs more rarely than usual is just as much a part of the statistical pattern as one which occurs more often than usual" (2007, p. 40). If something is less often than usual, it can potentially draw our attention. Foregrounding Theory finds such cases deviant and hence prominent. Hypothetically speaking, low frequencies, especially if they are creative or unusual words, can stand out in a text. We may find infrequent words in unusual contexts more memorable than high frequencies that may cause the effect of repetition blindness, as described in Section 2.3.1.

Since the Reduction Hypothesis treats the factor of frequency indiscriminately and thus overlooks possible conditional nuances, variation within and across translations remains out of our reach. Quantifying and comparing the degrees of omission, replacement and repetition retention might help us interpret the value of translators' choices for repetition as stylistic variants of hybrid origin.

3.4 Concept of Degree

Halverson (2003, p. 215, p. 222) reiterates the idea that on the cognitive level we share similar structures of response, but their actual realization[12] differs. One way that realization may differ is the extent to which translators omit or reword repetitions. But the Reduction Hypothesis does not provide any further insight into how translations vary in comparison to each other and their common original. Thus, the current hypothesis is not any more specific than our common knowledge that changes occur in a translation vis-à-vis its original.

The degrees of omission and variation in translation are rarely considered or examined in a systematic way. However, some research suggests that translations may use different means to avoid repetitions to varying degrees. Al-Khafaji (2010, p. 185) speculates that one translator may prefer deletion over variation, while another may opt for variation. The question of degrees is twofold. First, we need to find out how omission compares to variation within and across translation. Second, we need to compare the degrees of how many repetitions are typically kept in translation against those that are typically lost. Al-Khafaji (Ibid.), for example, quantifies the ratio of additions and omissions, which is 1:10 in his data.

Jawad (2009) observes variation among three translators, each rendering a different chapter of the same book from Arabic into English. He notes that one of them prefers "pervasive variation" (Ibid., p. 754), though all the chapters are replete with word repetitions. He further observes that "there is a variation in the degree of bias towards the norms of either SL [source language] or TL [translation language]". This opens up a possibility of exploring the degrees of omission, variation and repetition preservation with more rigour than before. The degrees would allow us to interpret the styles of translations by considering when translators are likely to make consistent, random and unusual choices. If it eventually appears that omission and variation are

[12] Halverson distinguishes between knowledge representation and activation, of which the latter leads to variation in the end products of translation.

low in quantities across large data, the Reduction Hypothesis will have to be revised to accommodate new evidence. Besides, we may need to acknowledge that either symmetry is an alternative strategy of rendering repetitions in some translations or it is one of the major strategies across translations. As mentioned in Section 1.3, omission and replacement are normally regarded as the main operating strategies.

The implication of answering these questions is such that we may need to treat response to repetitions as a stylistic variant rather than a linguistic dependant, if we discover substantial variation across languages that share similar grammatical and semantic options. The idea that the impact of frequency is overpowering to the extent that all translators succumb to it in the same way does not go well with our belief that meaning comes first in translation. Therefore, in what follows I consider how the factor of content may affect a translator's choice for repetitions.

Chapter 4 Semantic Properties as a Differentiating Factor

The Reduction Hypothesis rules out the idea that our choices may be affected not only by how many times we repeat a word, but also by what that word means or how it functions in a clause. Therefore, in the following two sections I will survey the findings across disciplines that call for considering how the semantic properties of words might play a role in the dynamics of translating repetitions.

4.1 Reception of Meaning in Translating Word Repetitions

Both theory and practice in Translation Studies revolve around what texts mean to us and what we make of them in translation. Many a translation norm that I surveyed previously also concerns the semantic aspects of choice. Whether it is specification and implicitation, for example, they all specify how meaning shifts in translation. It is not only a didactic imperative to favour meaning over form, but also a way of translating in which form does not normally have the upper hand. Hence, it is surprising that the most solid theory that we have in translation research neglects to consider meaning as a factor that shapes our choices concerning repetitions.

It has been observed that the human mind discriminates among lexical categories and that this affects our performance in a number of tasks concerned with language use. Research into language acquisition reveals that children acquire nouns faster than verbs (see Behrend, 2014, pp. 252-253). Nouns are argued to be easier to learn than verbs (Gentner, 1981). English learners of German have also been found to recall noun keywords better than verb keywords because it is harder to imagine the referent of a verb than that of a noun (Ellis and Beaton, 1993). Similarly, nouns are better recalled than adjectives and they also serve as more effective cues (Horowitz and Manelis, 1972). De Groot (1992) reports on an experiment that tested the effects of frequently occurring words and words for which it is easy to conceive a mental image. The evidence is that the respondents took more time and made more omissions as well as errors when translating abstract words in comparison to concrete words. Lexical complexity, like adding adjectives to nouns in bizarre sentences, may also improve recall (McDaniel and Einstein, 1991). Hence, the stability and clarity of meaning may have an effect on how we render repetitions.

We do not have to delve into complex philosophical issues of what meaning is in general. But we may allow the idea that we translate differently the repetitions of concrete and abstract words. Perhaps we notice the words that are repeated in semantically and linguistically innovative ways more easily than those that recur in usual contexts. We should also expect different responses to function words and lexical words. Indeed, corpus-based research reveals that function words may be less predictable in translation than we might think. According to Olohan and Baker (2000), literary and biographical texts translated into English tend to use the conjunction *that* after the verbs *say* and *tell* more often than the original texts in English.

Translation research brims with case studies of how different kinds of words are rendered across one or several languages. For example, in her comparison of specification and generalization across Hungarian and four Indo-European languages, including Russian, Klaudy (2010) concludes that specification is unidirectional because of inter-lingual differences and literary norms. That is, specification is systematic in translations from Indo-European languages into Hungarian, while generalization occurs the other way round[13]. Her data includes the nouns of body parts and the reporting verb *say*. Klaudy (Ibid., p. 92) argues that specification in nouns is "more or less obligatory". I can only confirm that her conclusion based on a few Russian nouns can be challenged. In the case of the verb, her assumption is that translations of Hungarian texts into Indo-European languages do not privilege lexical richness as much as translations into Hungarian. As reported in Section 14.2, my findings of how the Russian, Lithuanian and Polish translators render the verb *say* as found in *The Sound and the Fury* show considerable variation and change in strategy. The Russian translation, for example, shifts from less to more variation depending on the narrative. Moreover, in my case specification is highly optional in both nominal and verbal repetitions across the three translating languages. Instead, there is a systematic difference between choices for concrete and abstract nouns. We need a larger amount of data to see whether or not those differences are consistently normative and asymmetric for all languages.

Translation research has also looked into how lexis type may appeal to our memory and imagination. Kenny (2001), for example, explores how creative lexis is dealt with in German to English literary translations. She discovers that 44% of creative *hapax legomena* (words that occur only once) and 16 % of the collocations are normalized in translation. Here nearly half the unique words are rendered as typical items in English. Vanderauwera (1985) observes a similar tendency in the English translations of Dutch fiction. This evidence contradicts the assumption that we go the extra mile to make a translation lexically richer than its original text. It is worth remembering that these case studies offer limited insights because they are based on a rather small data set. Our interpretations may change when far more data is gathered across languages. But we do not have to turn early evidence into theory. What is most valuable about such experimental case studies is how they cut across texts in the search for new dimensions of comparison. My own work belongs to this strand of research.

Nevertheless, despite the wealth of findings that concern how individual words, lexical groups and even vague semantic categories are rendered, there is not much to draw on in revisiting the theory of translating repetitions. The question remains whether we share something fundamentally in common and what constitutes idiosyncratic choices in translating repetitions. To reinforce my line of argument that content is a significant force at work in our encounter with repetitions, I will further consider the cases in which words are either added or removed for ideological reasons.

[13] This observation that one translating language does more or less than the other language is the basis of the Asymmetry Hypothesis.

4.2 Ideological Underpinnings

Some words fall out of favour for what they evoke in us, not for how many times they appear in a text. A translator may wish to suppress some content in order to prevent it from being revealed to the reader. This may happen for collective reasons or in self-censorship. While the Reduction Hypothesis argues that we avoid repetitions regardless of cultures, in fact we often do so because of specific ideological pressures. Here I will discuss some political and economic forms of manipulating the content of texts in translation.

Ciampa (2011), for example, gives a concise survey of how dominant ideologies have shaped translations of the Bible. Words have been constantly replaced with euphemisms to suit the policies of the period. The examples include words that stress rigid hierarchies, terms that are considered historical anachronisms (e.g. *slave*, *child-bride*) or sexually explicit words.

It is typical of totalitarian systems, like the Soviet regime, to regulate and manipulate the content of communication, including translation. Gender, sexuality, freedom, human rights and religion are held to be sensitive themes to deal with. Kaloh Vid (2014), for example, meticulously traces how, for fear of the Soviet censor, the Russian translators of Robert Burns systematically suppressed the theme of love. In Section 6.1, I will also give a brief summary of the unfavourable fate of translating Faulkner in Soviet Russia. Pokorn (2010) examines which religious words and even entire passages were deleted in Slovene translations for children during the Soviet period. I will discuss differences in responses to religious words across the three translations of Faulkner's *The Sound and the Fury* in Section 13.4. However, translators do not always shy away from sensitive language. Aixelá (2008), for example, accounts for how Spanish translators added sexually explicit words in their renditions of Hammett's novels to increase readership.

The colonial past marginalizes literary texts and obscures their identities. It is not surprising that such texts, suppressed from inside and outside, did not receive attention during the years of isolation. However, according to Jansen (1991), suppressive and controlling practices are not absent from free markets either[14]. Economic censorship regulates the dissemination of literature produced inside and outside based on predictions about its commercial success. Eastern Europe, for example, is still largely a historical and literary *terra incognita* into which Western publishers tread with care and reserve (Sapiro, 2010, Kung, 2010)[15]. The ethnic, linguistic and cultural diversity of the region is obscured in the way it is seen and represented under one collective name and from a certain angle (Cornis-Pope and Neubauer, 2002)[16].

Economic censorship may reject texts as too serious or too foreign to sell profitably. Minor literatures are confronted not only with linguistic hegemonies, but also with cultural stereotypes. Translation is one way to defy them, though attempts to translate minor literatures

[14] See Jansen (1991) for her discussion of censorship as a phenomenon permeating both totalitarian and free markets.
[15] See Sapiro (2010) and Kung (2010) for their discussion of asymmetries in world literature and the statistics on foreign literature in translation.
[16] See Cornis-Pope and Neubauer (2002) for their discussion of the problematic aspects of accounting for both the history and literature of Eastern Europe. But even here the focus is placed on the countries that constitute the so-called Central Europe, often ignoring, for example, the Baltic region or Moldova.

often arise from within their cultures rather than from outside. Koch (2010) examines one such initiative to make local female authors visible outside interwar Yugoslavia. She argues that the translation of the bibliography of their works was undertaken to challenge the stereotype that literatures written in Slavic languages are not readable.

We see a similar anonymity of foreign literature in translation in the U.S. context. Not only does foreign literature make up a small fraction of the overall amount of literature published there, but the very term obliterates literary diversity even across a wider region. It includes not only literature written in languages other than English, but also that written in English outside the U.S. (Sapiro, 2010, p. 430). However, on a large scale it is literature written in English that dominates the market places of literary translation (Ibid., p. 420).

Economic censorship may tolerate and even encourage various hybrid forms of translation, including translating a primary translation into a second language and pseudo-translations[17]. Secondary translation is one way to access a text when knowledge of the original language is limited. The Bible, for example, has been subject to multiple secondary and even tertiary translations. But this practice observed across cultures over time has also a commodifying effect. Secondary translations are seen to have limited value to readers or researchers, but they may be cheaper options for publishers. The provenance of secondary translations may be hidden (Stockhorst, 2010, p. 18) to avoid a negative reception due to diminished value. Secondary translations can become mixed genres, ranging from versions based on one or more other translations to loose adaptations. Dimitriu (2006) surveys such diverse transformations of *Robinson Crusoe* in multiple Romanian renditions. In Section 8.3, I shall mention the hybrid cases of merging various sources in some Lithuanian translations. In this kind of transfer, a translation departs significantly from its original text, losing the lexical and structural patterns of the latter, including repetition, even if the translators are not focused on changing them in particular.

Shortening is another way to increase readership and to avoid the problematic reception of a translation. During the Soviet period classical texts were often shortened for children (Pokorn, 2012, pp. 109, 119-124; Diakonova, 2013). Even then these adaptations gravitated between political and commercial concerns: some objectionable elements, like religious themes, were removed by design, though much text was lost in favour of producing concise and enjoyable narratives for young readers. In this case deletion emerges as different forms of text manipulation. In Section 1.2, I mentioned that the first English translation of Kundera's *The Joke* was also shortened significantly to attract Western readers. The translator unintentionally lost various minor and major textual elements along with entire passages in the novel which he (or the editor) found to be unreadable or otherwise unappealing. I will discuss some cases of unintentional loss called 'lacuna' in Section 13.1.3.

My point here is that loss and disruption between a translation and its original text is a versatile and dynamic phenomenon. In fact, we all have an inner censor that works incessantly. Small things like repetition may come to the fore or retreat into the background on the journey from an original text to its translation. Sometimes separate words emerge clearly like a

[17] See Camus (2010) for her case study of proliferating Western narratives written as pseudo-translations in Spain under economic censorship in Franco's regime.

mountain's peaks whose view is unwelcome. The sharp eye of a censor is capable of spotting even rare words deeply buried under the layers of other words, if they even remotely evoke what a dominating ideology may find disagreeable. Encounters with such words are troubling and disruptive, forcing us to change the natural course of thought processes. Wary of consequences, we choose to bypass these problems by way of omitting or paraphrasing a concrete word or even an entire passage. This is a genuine form of avoidance. It is a negative recollection of which Kierkegaard (1983) speaks as a movement backwards. It is involuntary repetition compulsion in a Freudian sense. But on other occasions the entire colonies of words remain invisible to the eye: they disappear from the surface in our pursuit of transforming the entire landscape of narrative. In our theory of what happens to repetitions in translation we may want to account for how ideology affects our choices in both a direct and an indirect manner.

Time understood as a historical period with its socio-economic and ideological constraints is not alone in shaping our responses to repetition. I am particularly interested in those temporal effects that arise from within the material text, which is the subject of the following chapter.

Chapter 5 Spatio-Temporal Aspects of Rendering Word Repetitions

It is not common in Translation Studies to explore which spatio-temporal patterns may underlie response to lexical repetitions. Normally, the concept *spatio-temporal* is used to refer to the location and the date on which a text appears. In Section 5.1, I discuss the potential constraints of memory, while in section 5.2 I consider how distance may affect our memory and eventually our choices between direct and variable equivalents for repetitions. Finally, in Section 5.3, I propose a framework of 6 modes of translation to describe and interpret the patterns of rendering repetitions.

5.1 Time and Memory

It is obvious that it takes time to read and translate a text. However, time is a hidden agent that is difficult to observe, especially once a translation is completed. Retrospection is a fragile vessel to gather and hold the memories of what has happened. Textual analysis seems to be even less reliable. And although textual analysis is not an exercise in remembering, I am inclined to think that time effects are traceable to some extent as a kind of rhythm in a translation. That rhythm would be woven from our experiences gathered during the journey from one text to another.

Unaware of how time affects our choices, we thread our way through the labyrinth of narrative at some pace and rhythm. Our attention cannot last forever, thus we can only focus on a limited number of things. Some repetitions will definitely slip our minds even if we choose to privilege the style of an original text. Our memory declines; we may easily lose track of our initial choice for a repetition when we encountered it first in a text. Therefore, it may also feel as if we have just discovered a new thread of repetition somewhere in the middle. It is like walking into a labyrinth: we cannot know what spreads ahead as much as we cannot recall exactly where we were a moment ago. But one can create false and true memories. Random choices are bound to occur in rendering repetitions, unless we deal with an experimentally extreme translation that treats choices in a deliberately consistent way. Nevertheless, the path is not entirely chaotic since a labyrinth has a structure. There should always be some pattern that shows us how we succumb to the pitfalls of forgetting and (re)discovering.

In Translation Studies the subject of memory emerges as a historical and cultural phenomenon. It also concerns the technical issues of data storage and retrieval as in Machine Translation. A translated text is not commonly used to explore the spatio-temporal features of our choices. Nevertheless, some research attempts to observe how decision making alters, falters and otherwise evolves over the course of time. In such cases, errors and mistakes are linked to memory incapacity or attention failure. Barik (1971) considers the effects of time in devising his classification of omissions, additions and substitutions made in simultaneous interpretation. For example, he claims that the categories of “comprehension omission”, “delay omission” and “compounding omission” result from delays in comprehension (Ibid., p. 201).

Curiously, Barik (Ibid., p. 204) defines the method of substitution as “a combination of omission and addition”, which causes semantic inaccuracies and errors in translation.

Malmkjær (2011) sets forth an interesting hypothesis for translation universals. It concerns memory limitations. In considering how much one can hold in one’s memory for a certain amount of time, she proposes that “the longest stretch of translation that a translator can deal with at once is limited by the amount of paired text a translator can hold in short-term memory” (Ibid., p. 93). In the context of what we currently know about short- and long-term memory, her hypothesis sounds plausible[18]. But we need evidence on how this actually manifests itself in a translated text.

Jensen (2011) reports on key logging evidence that we spend more time on writing than on reading an original text during translation. These findings do not conclusively reject the idea that we read from memory and that is why we can focus on writing when translating. But memory as such is a dynamic phenomenon, so what we remember may not be the exact copy of what we have just read. My prediction is that distance may be a contributing factor in the dynamics of processing a text. Therefore, in what follows I will consider how much attention this factor has received in describing how we deal with repetitions in translation.

5.2 Distance

A written text poses temporal and spatial challenges to overcome. What we see in front of us interferes with our performance. These effects are called visual interference. Shreve et al. (2010, 2011), for example, report on evidence that sight translation requires more cognitive effort and is more sensitive to the “continued presence of a text” than written translation. Because of this interference called “information noise” (Shreve et al., 2010, p. 65), there are more errors in sight translation. Yet written translation is also subject to the cognitive constraints of processing a text. Although here we may make pauses to redraft our renditions, we still follow the flow of a text for some extended time.

The distance between one instance of repetition and another is filled in with words that challenge us in different ways. That distance may be of the length of just a few words, or it may span entire passages. Hence, my assumption is that distance must affect the manner in which we read and write for translation. But the radical version of the Reduction Hypothesis rules out such a possibility by arguing that we reduce the number of repetitions regardless of circumstances (see Section 1.3). A translator needs to overcome distance in linking one instance of repetition with another since in literary interpretation repetitions are signposts for a reader to follow. But distance is also a disruption for which a writer is unlikely to have planned when segmenting the text into sentences, paragraphs, chapters and other units of meaning that give a reader direction. *The Sound and the Fury*, especially the chapters of Benjy and Quentin, challenges a reader’s sense of direction by experimenting with the visual display of conventional

[18] In his historical overview of memory theories, Danziger (2008, pp. 176-187) reveals the conceptual issues that surround the use of the term ‘short-term memory’. Although he points out that now evidence speaks in favour of taxing circumstances rather than of a distinct type of memory that does not last long, there is no denial that we are always entangled in the moment, which makes us experience some sorts of boundaries beyond which we cannot or will not cross.

elements. Faulkner, for example, places the period where it is not expected or, alternatively, removes it to create the unbroken flow of one long sentence. Hillis Miller (1995, p. 6) alerts us to a difference between the deliberate "effects of discontinuity, spaces or hiatuses between segments of a narrative line, and true disturbances" such as fatigue from long reading or a sudden call that distracts us from what we do. We do not seem to contemplate the idea that each time the same word is repeated its meaning changes depending on how far it is positioned from its first or previous occurrence in a text. And yet distance between repetitions is that hidden spatio-temporal element which disrupts our line of reading. Since those disruptions take some shape, I assume that they are comparable as idiosyncratic features of translations.

The concept of distance resurfaces every now and then in Translation Studies, but it is not explored in depth to formulate any working hypothesis about its impact on choices in translation. Some researchers observe how a translation changes when repetitions in close proximity are rendered with synonyms. Jawad (2009, p. 757), for example, notices that the "chain of lexical-item repetition is disrupted" when one of the three translators from Arabic into English both substitutes and adds some repetitions. Jawad formulates an interesting norm according to which "English seems to prefer recurrence at a long distance but employs co-reference or pronominalization in short-range linking" (Ibid., p. 578). However, he does not provide a total picture of how consistently the translators deal with similar cases across the entire text. Neither does he specify his measures of distance. For example, the terms "long-range repetitions", "average range of distances" and "short-range linking" (Ibid.) are rather vague expressions that cannot be tested objectively or used as measures in further research.

If we assume that we avoid repetitions because we always find them too redundant, we should expect that repetitions in close proximity will be omitted consistently and perhaps more so than other types of repetitions. In her exploration of doublets and triplets, Egbert (1999, p. 90) observes that triplets found in English literary texts often become doublets in German translation. However, she does not report on how many times this happens set against the total cases of triplets found in the original text. Neither is it clear to what extent the German translations vary in omitting the repetitions in close proximity.

Nevertheless, these findings suggest that distance may be one of the cognitive pulls whereby one type of repetition is kept more consistently in translation than other types. This also means that our choices may be random because we simply cannot keep track of all the repetitions. Distance may affect us in an irregular way, because it may compete and interfere with other factors such as content and frequency, already discussed in the previous sections. In what follows I consider the other spatio-temporal aspects such as linearity and directionality of reading/writing that may explain variation in rendering repetitions, including the patterns of disruption.

5.3 Translation Modes: Linearity and Directionality

Meaning unfolds in many ways, offering multiple paths for the translator to follow and leading to different outcomes. The topography of labyrinth, as inherent to narrative form, provides us with possibilities and limitations at the same time. In his phenomenology of narrative labyrinth, Hillis

Miller (1995, p. 24) appropriately summarizes that “any single thread leads everywhere, like a labyrinth made of a single line or corridor crinkled to and fro”. Reading/writing for translation can be envisaged as that line that weaves through the corridors and the junctions of narrative. Although possibilities are open-ended, reading is not entirely chaotic even when a reader resists the segmentation and the structure of an original text. Reading must start and end at some point, and so does writing. Regardless of how many (re)turns we make, the way we move along that line out of the labyrinth has a pattern. What is essential to that pattern is that we encounter the same limitations.

Linearity and directionality are the major limitations that both reading and writing impose on us. We all follow a text word by word to some extent. Any return, such as re-reading, editing and the like, is inscribed onto this linear movement forward. In this movement, we can never see the whole of the textual labyrinth. As already mentioned in Section 1.1, translation scholars insist that it is important to relate the elements to the whole of a text to adequately interpret and render a literary text. Bassnett (2002) thinks that her students made errors in translation because they did not read the entire text first. She explains that a translator focuses only on the immediate content if he/she “takes each sentence or paragraph as a minimum unit and translates it without relating it to the overall work” (Ibid., p. 121). Bowker (2006, p. 176) and Bell (2006) also insist on reading the text before translating it in order to get a sense of the whole. Similarly, Díaz-Diocaretz (1985, p. 25) envisages that “[t]he translator as an active reader will attempt to understand and interpret all thematic operators which permit one to recode formal structures into meanings”. These are idealized views on how we need to approach the text in order to achieve an adequate translation. But in any case the whole cannot be reduced to the sum of its constituent elements. From a practical perspective, Rommel (2004) aptly notes that “[e]mpirical evidence that is truly representative for the whole text is extremely difficult to come by, and mainstream literary scholarship has come to accept this limitation as a given fact”. From a philosophical perspective, we have to allow the idea, as in Gestalt Theory, that the whole will always be hidden in the sense that it cannot be parsed into constituent parts the sum of which would be equal to the meaning of a text.

These structural limitations determine our modes of reading/writing. How we read and write for translation is reflected in how we render threads of repetitions. For the purposes of my analysis, I discern three contrasting pairs of such modes. While they intersect, each specifies a set of features that differ to some extent. The first dichotomy is borrowed from Chesterman (2010b) who maintains that, while all those hypotheses about translation universals are plausible, translations evolve in two major directions. The “deliteralizing” direction takes a translator from a close version of the original towards a less literal one, while “reliteralizing” leads in the opposite direction (Ibid.). Nabokov’s rendition of *Eugene Onegin*, mentioned in Section 1.2, is a perfect example of reliteralization whereby the translator shifted from a sense-for-sense approach in the first version to word-for-word translation in his third rendition. Since Chesterman (Ibid.) does not expand on whether a translation could combine these modes, it would be interesting to explore whether the translations of my choice are homogeneous in this respect. In reliteralizing translation, we may find high variation, but little omission. The level of word-for-word matches should be high. Meanwhile, the deliteralizing mode would yield a certain

degree of both variation and omission. Idiomatic rendition should be also visible. In my view, Ponzio's (2007, p. 290) definition of linear reading as a mode in which "the author obliges the reader to move according to the order of exposition and as a function of author intention" is suited well for deliteralizing. Repetition retention should be a dominant method in such a case.

The second pair concerns consistency with which a group of items are rendered regardless of where they are in the text. This involves vertical and horizontal readings. It has been reported that our visual memory of the text rapidly transforms into a representation of the semantic sense (Beaugrande, 1984; Bower and Cirilo, 1985, p. 81). We are not capable of retaining for long the linguistic make-up of the text, or "a linear string of words with surface features" as Bower and Cirilo call it (Ibid.). Instead, we retain semantic interpretation. This might explain why we lose the thread of formal repetitions and replace them with synonyms. As hypothesized earlier in Section 5.1, variation may be random to a large extent in contrast to the Reduction Hypothesis, which suggests that we use variation in order to get rid of repetitions. To keep track of formal repetition stretches, we need to revert to vertical reading. Computer-assisted analyses of collocations (see Sinclair, 1991) are a form of vertical reading. We should be able to render repetition chains in an exceptionally consistent manner, if only this were to be our strategy. It may show either extreme reduction or extreme retention. Both high and low frequencies should be dealt with more or less uniformly. In horizontal reading, the reduction of repetitions is bound to happen and thus be predictable. Unlike in vertical mode, the level of word-for-word matches may be sensitive to frequency and distance. Similarly, repetitions in close proximity should be kept more consistently than distant ones.

Finally, the third pair contrasts hypertextual and linear reading/writing. Ponzio (2007, p. 290) conceptualizes the hypertext as "a reading-text in a strong sense; in other words, it privileges the reader insofar as it allows him to choose from different reading trajectories". This is an extreme form of embracing a labyrinthine structure. In this scenario, it is writing that forcefully pulls a reader forwards. The relation between a translation and an original text is associative. In Ponzio's terms, it is "based on the translator's personal memory, on the drift of his remembering, on his interests, curiosity, experiences, ability to 'distract,' such that deferral from the interpreted sign to the interpretant sign is not decided by constriction, by deduction as in the indexical relation" (Ibid., p. 292). Artaud's rendition of *Jabberwocky* is an example of this approach, as discussed in Section 1.2. In hypertextual reading, the level of predictability and irregularity should be extremely low. For example, we may not be able to establish a singular pattern of how a translator shifts from one variant to another in rendering repetitions. Additions are more likely to occur in this case than in any other mode. We may not be able to observe the regular effects of distance and frequency. Omissions may reveal deeply subjective reactions rather than the influence of cultural policy. Meanwhile, my definition of linear reading/writing, as opposed to hypertextual mode, entails following an original text word by word. In my view, writing has the upper hand, done, perhaps, in a rush without rereading an original and revisiting the translated passages. It is an ultimate denial of deep labyrinthine form. It is also a process of ripping form and meaning apart. Since memory of surface features is bound to fade quickly, variation should occur to a great extent. Random and inaccurate choices are likely to occur

instead of sensible reductions. Imbalance between harmful deletion and trivial attention to detail must be visible.

Chapter 6 Faulkner across Languages and Cultures

Faulkner's novels in general provide rich material for literary, linguistic and cultural research. His use of abundant repetitions is one such aspect that translation scholars have found interesting. In what follows I discuss some broad and specific concerns of researching Faulkner in translation, specifically in Russian, Polish and Lithuanian. The aim of this survey is to identify some insights as well as gaps that have informed both the design of my research and the exploration of what shape our response to repetitions takes in translation.

6.1 Reception of Faulkner in Translation

In general, Faulkner's influence on domestic modern literatures is widely acknowledged. For example, Borges' rendition of *The Wild Palms* into Spanish is considered to be a close translation *par excellence* that heavily influenced Latin American writers (Stavans, 2001). The French reception was centred on finding philosophical kinship with Faulkner's ideas (Grover and Mowshovitz, 1980). For example, Sartre canvassed the concepts of liberty and time in Faulkner (Adams, 1999, p. 612; Coindreau, 1952). Alter (1999, p. 650) maintains that Faulkner's manipulation of structural elements reinvigorated the French literary vision through the 'nouveau roman'. Claude Simon and Robbe-Grillet, for example, are seen as influenced by Faulkner (Grover and Mowshovitz, 1980, p. 224). Similarly, Zorzi (2000, p. 75) notes that translations of Faulkner's works gave new energy to Italian literature, while Balcerzan (2013) acknowledges the same to be true in the Polish context.

Meanwhile, Faulkner's reception in Eastern Europe was more troubled and complicated. In his historical survey, Chakovsky (1992) charts the ups and downs of translating Faulkner into Russian during the Soviet period. Despite an early interest in Faulkner starting in 1934 (Koreneva, 1992), historical and ideological reasons delayed the translation of his many novels, while short stories found their way into print much more quickly (Koreneva, Ibid.; Stetsenko, 1992). Like many other Western writers, Faulkner was under the scrutiny of Soviet censorship (Bahun, 2008). Critical reviews were highly negative (Stetsenko, 1992, pp. 272-273). Nevertheless, the Russian rendition called *Шум и ярость* (back-translated as 'The noise and the fury') by Осия Петрович Сорока was published for the first time in the literary magazine *Иностранная литература* in 1973. It immediately received critical acclaim[19].

There is no overview of how Faulkner's reception evolved in Lithuania. Suffice it to mention that the Lithuanian publishing industry at the Soviet time was under the tight control of Soviet censors. The common practice was to translate into Lithuanian only those Western authors that were already rendered into Russian during the Soviet period. Besides, the priority was always to translate Russian authors and writers from the Socialist block (Venclova, 1979; Stravinskienė, 2008). In their foreword to an anthology on translation in Russia, Baer and Olshanskaya (2013,

[19] The first version is still considered to be the best Russian rendition of the novel. Meanwhile, the alternative version with the title *Звук и ярость* ('Sound and fury') was translated by Ирина Гавриловна Гурова around the same time, but it was not received as equally well. It was published only in 2001.

pp. ix-xii) give a thorough overview of how translation was used for propaganda and control of the minority languages of the former USSR. It is therefore not surprising that very few Faulknerian novels were translated into Lithuanian during that period. The Lithuanian rendition of *The Sound and the Fury* appeared only in 2003 under the title *Triukšmas ir įniršis* (back-translated as 'The noise and the fury').

The socialist countries outside the Soviet Union enjoyed more cultural autonomy than those inside. Thanks to geographical and cultural affinities, Russian and Lithuanian readers could access Western authors through their Polish translations (Miłosz, 2011; Venclova, 1979; Grudzińska-Gross, 2005). While during the 60s and 70s Russians could hardly find Faulkner and other prominent Western writers translated into Russian, his presence was very visible to Polish readers and writers (Zubok, 2009, p. 90). Throughout the 60s, for example, his stories were widely read in Polish (Skowera, 2013, p. 13). The Polish rendition of *The Sound and the Fury* by Anna Przedpełska-Trzeciakowska, under the title *Wściekłość i wrzask* (back-translated as 'The rage and the scream'), was published in 1973[20], prior to the Russian and Lithuanian versions.

Apart from broad cultural contexts, many complications in translating Faulkner arise from his use of language and narrative form. In the next section I will consider a few problems of translation in order to emphasize that repetitions must compete for a translator's attention with all the other stylistic intricacies.

6.2 Challenges of Translating Faulkner

Faulkner is widely thought to be a demanding author not only to read, but also to translate. The main accounts of how Faulkner is translated centre on the tensions arising from the awareness of Faulkner's immense reputation and the demands of a hypothetical reader. Faulknerian style alone offers a wealth of challenges, including his stream-of-consciousness techniques, ungrammatical language, or Southern dialect to mention a few. Translators are often observed to lose that symbiotic relation between the form of expression and the content that lies at the heart of Faulkner's style. In her review of how Faulkner has been rendered in Latin America, Fayen (1995) states that it is only natural that his literary innovation triggered diverse responses in translations. For example, in my study the Lithuanian translator chose standard language to render the Southern dialect of the black servants in *The Sound and the Fury* while the Czech translator used the Moravian regional dialect to imitate black speech (Ulmanová, 2014) and the Finnish translator opted for the Helsinki urban slang of the 1960s (Savolainen, 2000).

Furthermore, Faulknerian punctuation is also dealt with in a variety of ways, though all those changes are commonly considered to illustrate a tendency towards normalization. Among other complications of translating *Absalom, Absalom!*, traditional forms of language differ. For example, Fujihira (2015) points out that colons, semi-colons and italics cannot be found in the traditional written form of Japanese and that the Japanese word order differs significantly from the English one. Curiously, following Faulkner's novel word for word and adding more commas

[20] The alternative Polish version is translated by Jędrzej Polak, published for the first time in 1993.

helped her preserve the original word order (Ibid., pp. 299-300). Meanwhile, the Chinese translator of *The Sound and the Fury* leaves long sentences intact and inserts dashes to help the reader process the text (Jie, 1990, p. 193). But some cases are puzzling. For example, the Lithuanian translator of the same novel warns us that she attempted to preserve the punctuation of the original text, though, in fact, she does the opposite. Throughout the entire narrative of Benjy, she replaces the period with the comma in every instance in which it occurs to separate the reported speech from the reporting clause.

A translator may act as a radical censor in deciding which part of a text will cease to exist and which will be delivered to the reader. Zorzi (2000, p.75) observes how Vittorini, the first translator of Faulkner into Italian, systematically edits the original syntax of *Light in August*. At times he removes entire sentences and passages, but he also splits some sentences and creates new paragraphs. Zorzi (Ibid.) believes that Vittorini privileged the reader rather than political pressure when making those bold changes. Similarly, the first French translator of Faulkner Coindreau also made significant changes in his rendition of *The Sound and the Fury*. For example, he added missing words in the narrative of Quentin to make it clearer for the reader to follow (Grover and Mowshovitz, 1980, p. 225).

The authority of Faulkner is huge; hence, it is natural that every translation comes under scrutiny of how well it preserves the original style. In her overview of the prolific Italian translations, Zorzi (2000) expresses her regret that in many cases Faulknerian style has been neglected. But she (Ibid., p. 84) praises Cambon's translation of *Absalom, Absalom!*, published in 1954, for preserving the original sentence length, rhythm and punctuation. With regards to the translations of Faulkner into Arabic, Yousef (1995) notes that, despite otherwise enthusiastic receptions, they fall short of preserving his style.

Since repetitions are a significant part of Faulkner's style, in what follows I will consider how literary criticism interprets their role in *The Sound and the Fury*, whose translations into Russian, Polish and Lithuanian will provide frequency data in my analysis of responses to repetitions.

6.3 Phenomenological Role of Repetitions in *The Sound And The Fury*

The striking numbers of usual and unusual repetitions found in *The Sound and the Fury* do more than just lend coherence to the narrative. They perform a phenomenological role in that they characterize all four narrators of the novel and thus display their worldviews to the reader. Minter observes that, being a simple story in itself, the novel evolved from "Faulkner's discovery of repetition as a technical principle" (1989, p. 115). Polk adds that the Faulknerian stylistic innovation of this particular novel lies in his use of language to literally portray a narrator's sensation of the surrounding world: Faulkner "uses the mechanics of the English language <...> as a direct objective correlative to the states of each of the narrators' minds" (1998, p. 103).

Each of the four narrators of the novel has a quintessential stock of individual repetitions, which map out the convoluted labyrinths of the mind. The frequency lists and concordances of

each narrative shed light on Faulkner's technique to portray those minds through the use of repetitions. Bleikasten (in Polk and Privatsky, 1980, p. x)[21] notes that concordances "can be read as an index to thematic patterns". Polk (1998) gives an enlightening interpretation of each narrator's worldview by linking those frequencies to each narrator and showing how the narratives differ depending on those frequencies. For example, he (Ibid., p. 141) attributes the high frequencies of the name *Shreve* (a fellow student of Quentin) to "homoerotic tensions" between the two, among other reasons, due to the fact that Quentin does not mention anyone else as many times as Shreve. He also links the dominant occurrences of the word *Mother* in Jason's narrative to the Oedipal complex (Ibid.).

Empty spaces are no less meaningful signs in the topography of the narrator's mind in *The Sound and the Fury*. Faulkner leaves out words or punctuation where grammar would insist on having them in place. Instead of repeating a word or a phrase, he repeats the absence of a signifier, thus "play[ing] with the ways we read", as Polk observes it (1998, p.103). Faulkner uses this kind of negative repetition as a visual device to represent how narrators see the world. For example, Benjy's narrative is deliberately obscure, and this is achieved by repeating, among other means, transitive verbs without the obligatory object. This technique deprives Benjy's narration of purpose and connection (Polk, 1998, pp. 100-101). If repetition does have a negative effect, it could not be any more annoying than as it is used in Benjy's narration. Here some words, such as the conjunction *and* and the name of his sister *Caddy*, are repeated to give a droning effect in combination with an uncomfortable absence of logic that conventional language provides. Faulkner also makes the most of absent punctuation. By comparing a holograph manuscript and a carbon typescript of the novel, Polk (1998) traces how Faulkner, through several revisions, gradually removed the question marks from all the interrogative clauses found in Benjy's narrative.

Despite Faulkner's innovative use of language, the numerous lexical repetitions do not seem difficult or impossible to transfer into another language. In every narrative there are concrete nouns that refer to daily objects, such as *door*, *window*, *gate*, *pasture*, *house* and the like. They can hardly evoke negative connotations. Besides, there is a selection of extremely frequent and infrequent words. These repetitions are well suited to consider the issues of consistency within and across the translations. The novel is also replete with swear words and racially sensitive language. For example, Jason uses the word *damn* excessively. Translators may wish to reduce the number of times, especially when it occurs in reference to women, Jews and blacks. Quentin's narrative, on the other hand, is full of (homo)sexual motifs which a translator may want to tone down or avoid. I would anticipate finding more reductions of such words and phrases in versions produced during the Soviet period when especially religion, homosexuality and sex were taboo subjects.

Since *The Sound and the Fury* offers a wealth of different kinds of repetitions, I found it to be an excellent source of textual data to explore differences and similarities among the translations in relation to the major hypotheses about the effect of repetitions as discussed in the previous chapters. Therefore, in the last section of my theoretical discussion I will briefly

[21] This is from his introduction to *The Sound and the Fury: A Concordance to the Novel* (1980).

review what the existing research observes to be common or different about rendering Faulknerian repetitions.

6.4 Translating Faulknerian Repetitions

As discussed in the previous section, repetitions are an important structural element of *The Sound and the Fury*. Tracking down the translators' choices is one way to get a glimpse of what becomes of that structure in translation. As is typical of research into literary translation, Faulknerian repetitions are discussed in relation to semantic shifts in translation caused by their omission and variation. Even a few changes are considered to cause significant qualitative shifts at the macro level of a narrative (Bosseaux, 2007; Károly, 2010). In my pilot study, I examined how the Lithuanian translator Violeta Tauragienė changes the phenomenological representation of Benjy's mind by adding the missing items or by replacing key repetitions with synonyms (Šalčiūtė Čivilienė, 2008). Due to her changes Benjy emerges as a more logical and perceptive narrator whose word choice is richer and whose word order is much more articulated than that intended by Faulkner.

Zorzi (2000) cites the cases in which translators disregard the recurring elements in Faulkner's texts. Among other significant changes in the Italian translations of Faulkner, she mentions the deletion and variation of the adjective *vicious* in *Sanctuary*, the variation of the repetitive phrase *Hell fire* in *The Hamlet* and the addition of question marks in the two different renditions of *The Sound and the Fury.*

In his review of translation censorship in Poland, Looby (2015) cites many examples of how the Polish translators have toned down the language of Western writers. He mentions Faulkner's *Sanctuary* in Zofia Kierszys' widely criticized rendition in which she systematically replaces the word *bastard* with its direct equivalent *bękart* (Ibid., p. 127). This example contrasts with a general tendency to replace such words with euphemisms or less direct equivalents in the translations produced during the Soviet period. This is the same period during which the Polish and Russian translations in my sample have been produced.

Díaz-Diocaretz (1984) examines the copious semantic shifts in two alternative Spanish translations of *The Sound and the Fury*. In addition to losing idiomatic vocabulary in his translation, one of the translators is noticeably inconsistent in the ways he renders language varieties (Ibid., p. 43), which contrasts with the other rendition. Díaz-Diocaretz also observes that at times the same translator tends to reduce the original lexical variation by using one variant (Ibid., pp. 46-47), while in other cases he replaces the original repetition with different words (Ibid., pp. 51-52). But Díaz-Diocaretz's consideration of consistency between translations is limited.

In her review of Latin American translations, Fayen (1995, p. 144) observes that unconventional punctuation and grammar create logical suspense in the original Faulkner. This effect disappears in some Spanish renditions because their translators favour grammatical uses of commas and periods. This practice is called normalization, though, as discussed throughout this chapter, the translators and their scholars offer different interpretations of why certain

editing techniques were chosen. Faye also shows that choices for punctuation in general vary considerably from translator to translator. This observation calls for the measurement of degree.

These broad accounts highlight a range of complex problems concerning Faulknerian repetitions as well as other stylistic effects. Repetitions are reduced as well as added. However, we cannot extrapolate from the evidence of these studies how the unbending norm of reducing repetitions is specifically realized in Faulknerian translations. These case studies do not tell us how systematic one method is in comparison to another and to what extent the responses to repetitions vary. The examples are too selective to observe even how one translator shifts from one choice to another. Such observations could throw light on both common underlying patterns and differences in response to repetitions. Therefore, in my case study I will use *The Sound and the Fury* as a source of rich data to address the above questions. In what follows I will explain my approach and methods of my exploring repetition strings of variable frequency and dispersion in three translations of the same novel.

PART II APPROACH AND METHODS

In this part I describe my research strategy and explain how it has guided the data collection, analysis and development of a new perspective on what happens to word repetitions in translation. Chapter 7 sets out a range of questions in an attempt to close the gap between the existing theories on translating repetition and to address the issues of data collection and interpretation. The subsequent two chapters explain the approach, methods and tools used for this study. In Chapter 10, I expand on how I have sampled the frequencies from the original text to build the database of repetition strings. Finally, Chapter 11 explains the procedures of querying the database and analyzing the results.

Chapter 7 Rationale

In this chapter I discuss the epistemological gaps and methodological problems I have identified in the current research into how translators deal with word repetitions. The purpose of this chapter is to propose a set of specific questions to be addressed in my empirical analysis.

7.1 Epistemological Base of Inquiry into Repetition

This study is not designed specifically to refute the idea that, among other changes, translators reduce repetitions. Neither is it in disagreement with an idea that translators may find some repetitions too redundant or tedious. My argument, instead, is that we cannot interpret all instances of omission and variation as deliberate reduction as the Reduction Hypothesis argues. Since this hypothesis embodies the mainstream view in translation research, I aim to refine the theory into how exactly we translate word repetitions. Even if we eschew repetitions more often than we keep them, we need to specify how exactly we decide on doing so.

In my view, research into responding to repetitions needs to start with three specific questions. The first question is whether translators render differently high- and low-frequency repetitions as well as close and distant repetitions. A further refinement would be to find out whether they reduce repetitions consistently within and across translations. Last but not least, we should be asking what could be fundamentally common to our responses to repetitions and what makes them unpredictable in each case.

Since the mainstream view focuses on repetition loss in translation, it is not clear how a tendency to reduce repetitions compares to a tendency to keep them. If we quantify one type of choice, it needs to be compared to other kinds of choices as long as they concern repetitions. Some studies are specific about the ratio between addition and omission, as observed in Section 3.4, but the choices of omission and variation are not normally contrasted. The question is how far we can cope with an excess of variation. While repetition may be tedious to some extent, it may prevent us from drifting into meaningless variation. I anticipate that, as with repetition, the amount of variation we can tolerate is limited.

Theoretical contradictions also call for the revision of the Reduction Hypothesis. As pointed out in Section 1.4, translations are believed to be more explicit than their original texts because translators tend to add text rather than reduce it. This does not quite go hand in hand with the observation that in translation repetition decreases in numbers. Some studies further argue that translators tend to render the words of an original text with more specific equivalents. This conclusion somewhat supports the idea that we tend to replace repetitions with variant words, such as synonyms or hyponyms. But this is not sufficient to interpret reduction as a negative response to repetitions. Experimental evidence is solid to argue that we may lose repetitions for reasons other than a negative response to the fact that a word is the repetition of another word. Repetition may simply remain invisible because of low frequency or obscure context. If we do not see how one word links back and forth to other repetitions, the meaning of a repetition is lost. In such a case it is only natural that a translator's choices vary. An instance of what we normally think to be repetition loss may also mean that a translator has not yet discovered a link between the previous and the following repetition.

Fundamental contradictions among different views are not immediately apparent. This concerns a contrast between the findings of Foregrounding Theory, discussed in Chapter 2, and the absolute view of the Reduction Hypothesis. Since the former focuses on reception alone and the latter deals with text production, it seems plausible that it is acceptable to lose repetitions in translation regardless of their importance to the original text. But the problem is more intricate than this. Both theories focus on aspects of what appears to be a complex phenomenon. Experimental psychology, as discussed in Section 2.3, provides evidence on the varying effects of repetitions in the tasks that combine both reception and production just as in the making of a translation. Frequency, semantic features and time are observed to have an impact on our performance. Therefore, I sampled the data and structured my database in such a way that I could account for how the translators' choices vary in response to frequency, content and distance among repetitions.

Another strand of translation research considers response to repetitions as a somewhat more complex case. For example, the Linguistic Restraint Hypothesis, as discussed in Section 1.5, distinguishes between optional and obligatory choices in response to repetitions. We may choose to reduce repetitions, but linguistic differences may also force us to do so. Some scholars also consider the cases of unperformed options in which translators do not use omission as often as they normally would in their first languages. However, the notion of option is a matter for debate. How can we measure all the unperformed choices that a translator could have made? Can we tell when the unperformed omission is deliberate and when something is not omitted by mistake? Since these questions about options leave too much room for speculation, I will only attend to open choices whenever the translators could choose between keeping and reducing repetitions.

These questions are tightly related to how we gather and analyze data. Therefore, in the following section I will address a range of methodological issues that stand in our way of exploring differences and similarities in response to repetitions among the translations.

7.2 Methodological Base of Inquiry into Repetition

To get a glimpse of the dynamics of response, the analysis needs to account for a range of repetitions as strings rather than as discrete cases. If we argue that we avoid words because they are repetitions, we assume that they have a continuing effect on us as waves, which may carry on for quite some time before they crash down. And the momentum of each wave will always be different. In such a case, it is only logical to explore the effect of a repetition as a pattern by tracing down a translator's choices for all its instances. As observed in Section 3.2, research into how repetitions are translated is rather selective on the quantitative level. It is not unusual to trace what happens to the repetitions of the same word in close proximity but not those that stretch beyond a sentence or a paragraph. Only a handful of studies trace the latter. Yet I have not come across a study that computes systematically at least some of the repetitions found in an original text as full stretches. Besides, it is not a common practice to quantify how the total number of omitted and reworded repetitions compares with all the repetitions found in an original text.

Furthermore, we need to explore a good range of high- to low-frequency strings for some patterns to emerge. Sampling should not be as discriminate as it is in many case studies concerned with semantic shifts. If we focus on a handful of lexical items, we cannot trace how exactly response changes in terms of frequency. As I observe in Section 1.3.1, the Reduction Hypothesis implies that we respond rather mechanically to frequency. That is, we would avoid high frequencies more often than low frequencies. Distant repetitions and low frequencies would also have more chances to survive in translation.

String analysis comes in handy in observing whether distance has any impact on our choices at all. I anticipate identifying spatio-temporal patterns in the use of omission and variation. Since the repetitions are scattered across the original text at variable distances, this poses a technical challenge. In Chapters 10 and 11 I will explain in detail how I dealt with this problem by designing and querying the database of repetition strings.

If we factor distance in string analysis, it should shed light on matters of consistency. I anticipate that individual repetitions are variably reduced even within one translation. We may also compare whether the choices for repetitions in close proximity are as uniform as those for distant repetitions. If the repetitions in close proximity, for example, are rendered variably, we can start questioning the idea that our tolerance for repetitions is generally low in translation.

One more factor to consider is content. It is somewhat obvious that we may wish to omit some words for what they evoke rather than for their frequency. Differences within and across translations can highlight whether choices are influenced by the content. Since the Polish and Russian translations, considered in this study, were produced during the Soviet period, the analysis may shed light on some ideological pressures. On the other hand, some content may be immune to our aesthetic compulsion to change a repetitive text by introducing more variation. An analysis of overlapping cases should reveal whether similarities are random or occur for a reason. The findings might be related to the hypotheses concerning the cognitive basis of translation, as discussed in Section 4.1.

With a view to these epistemological and methodological issues, my study has a twofold purpose. On the descriptive side, I shall investigate whether frequency, content and distance contribute to the overall shape of responses to repetitions. From this geography of various forces, the translator's responses should emerge as an experiential phenomenon, unlike the mechanical construct of reduction proposed by the mainstream view. On the technical side, I seek to refine a descriptive model in order to account for the dynamics of translating repetitions within and across the alternative translations.

7.3 Limitations and Implications of Text-based Analysis

One of the premises of my argument is that responses to repetitions are not static. They evolve over the course of translation in which we both lose and discover the meaning of repetitions. This is one of the reasons why we choose different variants for repetitions.

But my analysis runs into certain limitations since I extrapolate evidence of dynamic processes from the textual data. I cannot investigate all aspects of the changes that occur in the translations vis-à-vis their original text. This is so because I deal with completed translations and I do not have their drafts in view. Without this additional material, I cannot separate the translators' choices from the adjustments made by their editors. I cannot tell how often and how exactly the translations changed in the process of becoming the end product. It is possible, for example, that the translators kept many original repetitions in the first place, but dropped them after their editors insisted on change. Hence, when I say that the translators chose or opted for some variants, I do not exclude the possibility that choices may have been made by more than one author or decision maker, but who are regarded as one persona in my writing. To avoid interpreting human choices as mechanistic and binary, we have to concentrate on envisaging a space between stimulus and response as wide and complex as possible because it is in that space that choices emerge.

Scott (2006b, p. 116) notes that Translation Theory has been traditionally geared towards a "single-version translation", unlike textual and genetic criticism. In his vision, should multiple versions be available, the goals and methods of both translation and its theory would be quite different. The trajectories of change would emerge through the juxtaposition of multiple versions. Perhaps, modelling the stable and variable aspects of translation would be possible.

Interviews may be another way to get a glimpse of decision making. But retrospection is not a reliable source of reconstruction. It is unlikely that the translators would recall in detail what they did with many repetitions in the distant past and why they did what they did.

Therefore, I had to find a way to interpret textual evidence as illustrating a kind of change susceptible to the factors of frequency and distance among repetitions. My research offers a further step in systematic analysis by including a wide range of high and low frequencies and by treating repetition strings as meaningful text units.

My findings should have implications not only for theory, but also for the practice and pedagogy of literary translation. It is commonplace to see electronic tools as serving assistive functions in translation. For example, Pym (2003, p. 494) concludes that "[m]ost of the electronic tools are simply techniques that speed up and broaden the production of alternative

TTs [target texts]". Here he refers to the tools used in technical translation. My view is that corpus tools can also be useful in literary translation: not as much for a productive as for a text-analytic end.

My technical challenge was to shift from one tool to another in identifying patterns in the choices for related words that are widely and variably distributed across the original text. The currently available tools are based on sentence alignment. Since their search windows are designed to extract the contiguous sequences of co-occurring words, such as collocations and n-grams, they are too narrow to track down repetition strings. Besides, translation memories are not designed to store text segments as large as repetition strings aligned with their corresponding choices from the translations. With a ready-made tool for string analysis at their fingertips, translators could explore texts and experiment with a literary form beyond collocational analysis. Researchers, in the meantime, would have more possibilities in text mining and in systematic inquiry into various patterns.

Chapter 8 Relevance of the Text Samples

In what follows I shall explain in which ways Faulkner's *The Sound and the Fury* and its three renditions into Russian, Lithuanian and Polish are relevant samples for investigating how the ways in which relative and variable effects that lexical repetitions have on translators could be illuminated.

8.1 Repetition in *The Sound And The Fury*

As I already pointed out in Section 6.3, *The Sound and the Fury* is replete with repetitions whose narrative function is to depict the characters and their worldview. In the first place, the novel is ideal for observing whether the translators' choices are susceptible to these functions. For example, *fire* (freq. 50)[22] is the most frequent common noun in Benjy's vocabulary. It represents the most central symbol in his vision. Meanwhile, the noun *water* (freq. 73) is prominent in the narrative of Quentin, who always finds himself near water. The image of water emerges in his memories of the past as well as in his present contemplations until he commits suicide by drowning himself. By contrast, Jason is obsessed with money. The financial terms *money* (freq. 66), *dollar**[23] (freq. 54), *business* (freq. 46), *cent** (freq. 19) make up a significant proportion of his vocabulary.

For practical reasons I will be using labels to refer to each version of the four chapters of Faulkner's novel. The labels consist of the name of a narrator and a suffix that indicates the language of the translation. For example, BENJY_eng refers to the chapter narrated by Benjy in English, while JASON_pl refers to the Polish rendition of Jason's narrative. The other suffixes _ru and _lt stand for 'Russian' and 'Lithuanian', respectively.

There are very few lexical repetitions that are difficult to translate because of cultural or semantic gaps. Many repetition strings contain concrete words that refer to familiar objects and describe everyday actions. The frequent concrete nouns, such as *house**, *door*, *fire*, *watch*, *hand**, *face**, *gate, water*, are likely to be perceived as stable because they do not have many meanings. A number of highly frequent verbs, such as *say**, *go**, *come**, *cry**, are far more polysemous, but Faulkner markedly uses these and other words in a generic way. For example, the nouns often occur without adjectives or prepositional phrases to modify them. Adverbs and adverbials also rarely modify the verbs. For example, Faulkner puts an emphasis on the verbs *say** and *go** in BENJY_eng by using them in short clauses and often in the final position. Since the stock of stable repetitions is large, this should not have escaped the notice of the translators. Many semantically stable repetitions come from the high end of the frequency range. Therefore, their analysis should shed light on differences and similarities in semantic choices as well as on the patterns of how the translators shift from one variant to another. This

[22] The abbreviation *freq.* refers to the total frequency count of a word.
[23] The function of the asterisk is to indicate that more than one word form makes up a string. See Section 11.2 for a detailed explanation.

would not be possible if the core data consisted of low frequencies or if repetitions were analyzed as discrete data units.

Some repetitions seem difficult to interpret and easy to lose, but not impossible to translate. Faulkner does not form new words as John Dos Passos does in *Manhattan Transfer*[24], but he still invents new meanings. For example, in Benjy's chapter Faulkner uses basic words in unusual and even ungrammatical ways. Meanwhile, in Quentin's narrative punctuation is removed and sentences are combined with sentence fragments to create a stream-of-consciousness effect, which obscures the meanings of many simple words. One more example involves the name of Quentin in Benjy's narrative. It refers to either Benjy's brother or his sister's daughter, but this is not apparent until one gets halfway through the chapter. It is a technical challenge for the translators to maintain this intentional confusion of names because the gender of nouns, including the names of characters, must be shown in their translating languages. Besides, most of the time, the translators would probably have found it hard to sort out to whom exactly the name refers.

Furthermore, it is not entirely clear whether it was Faulkner's design to treat all the instances as a part of one lexical chain. The lemma of the verb *go** is a case in point. It often stresses the act of disappearance in Benjy's narrative. Benjy watches people and things go in and out of his vision as if in a film frame, e.g. *her hand went away*. This image of disappearance ties in with his sense of loss, as he is in constant search for his sister Caddy. It is a matter of interpretation whether or not Faulkner envisaged the phrases *candles went away*; *it went loud*; and *the fire went out of the mirror* as a part of the same metaphor.

A small number of lexical repetitions are also hybrid in the sense that they denote different things. For example, the word *wound* appears twice in QUENTIN_eng. It is used as a verb in 'while the train wound through rushing gaps' and as a noun in 'the sawdust flowing from what wound in what side that not for me died not'. All three translating languages would use different variants in this case because the word itself is a homonym. But since such hybrid strings are rather rare in the novel, I decided not to exclude them from my analysis. If the effect of frequencies is as absolute and as straightforward as the Reduction Hypothesis implies, it should reveal itself regardless of hybrid data.

One more valuable aspect of the repetition strings sampled for this study is that they offer open choices for the translators. In the majority of cases the translators had a choice between keeping and losing all the repetitions. Some lexical items, like the adjectives *white* and *black* in Benjy's narrative, are used in a way that makes it difficult, but not impossible, to render them as one lexical repetition.

Despite some challenges, Faulkner's novel is a perfect canvas for the three translators to innovate in their own languages, which have ample lexical and syntactic means for doing so. Since the translating languages share a degree of similarity, as discussed in the next section, it will be interesting to observe what the three translators make of similar options.

[24] Dos Passos' novel is full of newly created characteristically non-hyphenated compounds.

8.2 Linguistic Affinities

Lithuanian, Polish and Russian share some features for which the selected translations are interesting samples to investigate. They are all heavily inflected in similar ways. They all make extensive use of affixation to form words. This morphological feature makes the analysis of many variants of repetitions straightforward. In Chapter 14, for example, I will compare the semantic variants for the reporting verb *say** for which all three translators have similar choices.

The three languages also share some vocabulary, especially the Slavic languages of Polish and Russian. It makes sense to compare how much and in which ways semantic choices differ in open choices, which make up the majority of the cases explored in this study. Similarities may also shed light on which choices are stable, while differences may indicate the idiosyncratic characteristics of response. At the same time, I hope that differences will emerge as a regular pattern to interpret what contributes to variation across the translations. Moreover, if the translators uniformly opt for direct and literal equivalents whenever they have a range of options, we may assume that – deliberately or incidentally – they depend on the linguistic make-up of the original text more than expected. Evidence would contribute to research into linguistic interferences surveyed in Section 1.4.3.

Lithuanian, Polish and Russian are also partially pro-drop languages for which it is grammatically appropriate to omit pronouns in the subject position. Since the Reduction Hypothesis maintains that we invariably leave out repetitions, pronouns present an interesting case to examine how this tendency manifests itself under the pressure of similar linguistic norms. It is likely that the Lithuanian version will differ from the other two translations. Unlike the Slavic language pair, Lithuanian does not mark the gender and number in Past Tense verbs due to which the Lithuanian rendition might retain a higher level of pronouns than the other two translations. If the analysis yields the opposite results, they can be interpreted in at least two ways. That is, either the Lithuanian translator changed the tense to omit the pronouns or the other two translators kept more pronouns than expected.

The chosen languages are, nevertheless, distant enough to expect language-specific differences in response to repetitions. If the Linguistic Restraint Hypothesis is right, systemic differences should be reflected primarily in semantic choices. The Russian and Polish renditions should share more similar choices with each other than with the Lithuanian version. In the case of the opposite results, I will have a convincing argument that response to repetitions is grounded in cognitive networks rather than in linguistic systems. The optional/obligatory dichotomy, discussed in Section 1.5, only sheds light on the surface of what otherwise has an intricate complexity. Apart from linguistic relations, some cultural affinities may be also traced in response to the repetitions across the translations, as pointed out in the following section.

8.3 Cultural Background

Although my research is not concerned with socio-historical aspects of translation, I anticipate that the three translations might be related in some ways because of cultural proximities. As

mentioned in Section 6.1, both the Polish and Russian renditions were published during the Soviet period, which banned some themes and motifs from the literary domain. Under ideological pressures, their translators might have omitted some words more often than the Lithuanian one may have done.

Although the Lithuanian version came much later in 2003, there is a high probability that it will be closer to the Russian version for reasons other than linguistic. The colonial regime tightly controlled translation into minority languages. It was not uncommon to consult the Russian versions or even use them as secondary sources during that period. But not until recently have the hidden identities of well-established translations started emerging. For example, the well-known poet and translator Aleksys Churginas is only now discovered to have translated Dante's *Divine Comedy* into Lithuanian from the Russian version rather than from the Italian original. To some extent this practice has persisted into post-Soviet times, though the linguistic hegemony of Russian seems to be giving way to English with which the new generation of translators is more familiar[25]. The analysis of semantic similarities should reveal whether the translations are inter-textually related. The renditions of the title of *The Sound and the Fury*, for example, add the first piece to this puzzle. A specific word choice reveals a connection among apparently distant translations. The Lithuanian translator Violeta Tauragienė rendered the noun *sound* as *triukšmas* ('noise'), which evokes negative connotations in comparison to the neutral word in the original title. But prior to her so did Ося Петрович Сорока in the first Russian rendition and so did Maurice-Edgar Coindreau in his even much earlier French version published in 1938. Both the French noun *bruit* in *Le bruit et la fureur* and the Russian noun *шум* in *Шум и ярость* mean 'noise'. Meanwhile, the Polish rendition stands apart in this respect. The Polish title *Wściekłość i wrzask* translates as *rage and scream*. Here the translator not only opts for different meaning, but she also swaps the order of the two nouns.

Faulkner's novel was rendered twice into Polish and Russian. However, the earlier renditions that I chose to analyze established themselves as exemplary texts and have remained as such until now. Considering the alternative versions would add a cultural dimension that would take me far outside the scope of my study. For example, the second Russian translation was produced around the same time as the first one, but for some reasons its publication did not take effect until recently. The scale of semantic analysis might increase, which is not a priority in this study. Meanwhile, the Polish versions are distant in time, but they would be far from sufficient to provide insights into the diachronic aspects of differences. However, an additional study of alternative versions in more languages would be useful as a way of furthering my research.

It is also noteworthy that the three translators are considered to be experienced and knowledgeable in literary translation. They all have a solid scholarly background in the English

[25] Poet Sigitas Geda, for example, used mainly the Russian version of the Quran for his Lithuanian rendition. A number of Murakami's novels were translated from English rather than Japanese. Curiously, the publishers do not always reveal the true sources of their translations. Merkevičiūtė (2007) juxtaposes the Russian rendition of *Die Klavierspielerin* by Austrian writer Elfriede Jelinek with the second Lithuanian rendition published in 2005 to illustrate how the two renditions link in e genetic way, though only the German version is mentioned in the colophon of the translated book. But the situation may be even more complex. Švambarytė (2008), for example, proves that a series of classical Japanese writers have been translated into Lithuanian from Russian, though the particular publisher claims to have used the well-established English translations as a primary source.

language and literature. Both the Polish and Lithuanian translators are prolific in translating American and English literatures, while the latter has also translated a number of literary works from French and Italian. Meanwhile, Осия Петрович Сорока is known to have written non-fictional prose in addition to translating modern American literature into Russian. Because of this extensive knowledge and experience, I assume that these translators should be very familiar with the demands and complications of literary translation.

My research is essentially an exercise in contemplating the metaphor of labyrinth for the description of what may seem simple, but in fact is highly complex. In my vision, our responses to repetitions evolve as we process the text at different paces and in different ways as broadly described in Section 5.3. An adequate analytic methodology and tools are needed to bring to light such complexity for scrutiny. Therefore, in the following chapter I will explain what types of tools, methods and analyses I employed to achieve this.

Chapter 9 Methods and Tools

In this chapter I explain the analytical methodology that I have employed in my research. Section 9.1 presents two major groups of the data selected for the string analysis. Section 9.2 explains how two types of inquiry are combined to argue that response to repetitions is dynamic and relative to many factors. In Section 9.3, I survey a range of descriptive categories that shed light on various dimensions and levels of comparing the translations by their response to repetitions. In Section 9.4, I reflect on my experience of choosing and using digital tools and their implications for my overall research.

9.1 Types of Data

My research is heavily driven by data rather than by *a priori* theoretical assumptions in search of a different perspective on the subject of repetition in translation. This approach has inevitably posed some challenges for the design of the research and the interpretation of the results. Since string analysis has not been previously applied in the study of repetitions, I had to find an effective way of combining WordSmith with Excel to build the database, which I describe in detail in Chapter 11. Visualization also plays an indispensable role in experimenting with analytical methodology, as I explain in Section 9.4. This has involved treating the large amount of data carefully so as to avoid the pitfalls of taking the results at face value.

I posit that the object of my analysis is a dynamic response relative to many factors rather than a uniform intention to reduce repetitions for their tedious effect. As I explain in Chapter 7, analyzing repetitions as dissociated instances undermines the complexity of what the repetitions evoke and how we respond to them in translation.

For a systematic comparison of the translators' choices, I have collected two groups of the data in which repetition strings are major data units. The data types differ in terms of size, sampling and their function in string analysis. I will explain how they were sampled in Chapter 10.

The first group consists only of the content words of variable frequencies. Each instance in this group is matched with its equivalent in the translated texts. This core data is used to explore whether and how responses are sensitive to the factors of frequency, distance and content. It also sheds light on semantic variation among the translations. The second group comprises the most frequent pronouns and proper nouns. The contrast between choices for the pronominal and nominal repetitions will serve to argue that response to repetitions is a stylistic variant rather than a linguistic dependent. In what follows I explain how this data is explored through several types of analyses to shed light on the intricate patterns of stable and unstable choices that would otherwise remain invisible to other kinds of linguistic and literary analysis.

9.2 Types of Analyses

My exploration of repetition strings is centred on differences and similarities among the three translations and vis-à-vis their common original text. I combine linguistic and semantic analyses, though the latter is not a dominant type in my inquiry.

The major objectives of my linguistic inquiry are to quantify the responses to repetitions and to identify the underlying patterns. First, for a given string, I count how many instances of the repeated word each translator keeps, omits and rewords. I use these counts to assess the degrees of difference among the translations as well as their closeness to the original text. Moreover, in an attempt to pin down choices sensitive to frequency, I observe whether responses to repetitions change along the frequency distribution. Finally, I explore and describe the spatio-temporal patterns of response to individual strings in order to assess the overall modes of translation. This part is mainly concerned with the factors of frequency and distance.

In the linguistic part, Excel is the major tool I have used to create and examine the database so as to quantify and compare the degrees of reduction as well as to explore and visualize the underlying spatio-temporal patterns. I have also used WordSmith Tools for supplementary tasks. At the preliminary stage of analysis it served to generate the lists of all the words from which to collect the frequencies for the database of repetition strings. It also provided the basic lists of most frequent repetitions in each narrative of *The Sound and the Fury* in English.

To complement the linguistic analysis of the frequency counts and the degrees of difference, I also consider semantic variation among the translations. To be specific, I discuss how the uses of omission and variation differ in open choices. Semantic analysis sheds light on how the translators respond to the content of the repetitions. Its aim is to identify the cases in which meaning is an obvious cause of omission or variation. Whenever I needed to consider whether lexico-grammatical restraints had any bearing on the translators' choices, I used the Concord programme of WordSmith Tools to investigate the collocational patterns of the original repetitions.

For experimental purposes I used statistical tests, such as ANOVA and log-likelihood, for the counts of omissions and different variants. It suffices to mention that differences were not statistically significant. Yet these results of statistical analysis do not indicate that those differences are not meaningful at all. Modelling complexity and variance in responses to repetitions based on small data requires a different analytical methodology. In the following section I will present a survey of how I employed the major descriptive categories in my analysis.

9.3 Descriptive Categories

My first step in modelling what shape our response to repetitions takes is to describe formal choices of omission, variation, addition and retention. Omissions occur when the translators use ellipsis to replace a repetition. I consider that a word is also omitted when it cannot be

recovered in back-translation. Variation covers the uses of synonyms, hyponyms and the like in the rendition of a repetition string. Additions describe the cases in which the translators repeat the same word more often than it occurs in the original text. Meanwhile, retention concerns those repetitions that survive in translation.

It is worth mentioning that I do not quantify all the additions made in the translations due to the focus of my analysis. When mapping the repetitions from the original onto its translation, we can get a full picture of which features do not survive in translation. Meanwhile, it is difficult to keep track of all the additions made in a translation. This is so because a translator may add words not only to the repetitions of an original text but also to the unique words that are not counted as repetitions. A translator may also introduce new words or phrases.

The analysis of formal choices serves to describe the relations of *symmetry* between the translations and their common original where items of text are examined for whether they match with each other. As a result, one translation may be found to be more symmetrical in relation to its original text than another.

Another, major dimension in my analysis is the *frequency range* of fluctuation. In this dissertation, except for the radar charts in Figure 41, I always represent the frequency range on the x-axis by plotting the repetition strings sequentially from the highest to the lowest value, which is the number of words that a repetition string contains. The repetition strings are plotted from the left side to the right side in the same numerical order as they appear in the database in which repetitions are stored in a vertical manner from the highest to the lowest frequency (see Figure 4). Hence, the numbers on the x-axis refer not to the number of words that the repetition strings contain, but to their indexical position in the database. I use the frequency range to depict and compare how responses *fluctuate* in each translation depending on the frequency value of repetitions.

One more dimension of comparing how the translations differ is the *amplitude of fluctuation*. This concept refers to all the changes that the translators make within a data set, e.g. pronouns or proper nouns. The translators' choices for some types of repetitions are cumulatively represented in percentage as an amount of change. This dimension is useful in comparing how far one would go to lose a specific group of words.

I also investigate for how many words the translators find a single-word match. This exercise reveals the extent to which the translators depend on *word boundaries*. One and the same word may be translated in a variety of ways. The translators often have a choice to render it either as one word or a phrase. If word-for-word correspondence is low, it might mean that the translator prefers working, for example, in a mode of *deliteralizing* which I discussed in Section 5.3. There may be various reasons why the translators opt for word-for-word rendition when, in fact, they can paraphrase. However, in a purely formal sense, I will refer to this level of comparison as *dependence on word boundaries*.

At the string level, I describe how choices change and vary along the individual strings of repetitions. Since I trace the trajectories of change from one variant to another, I call them the patterns of *linearity*. To emphasize that change depends on distances, I also specify that the patterns are *spatio-temporal*. They fall into two broad groups of *progressive variance* and *delayed repetition*. The former pattern concerns those strings which show how a translator

gradually shifts from repetition retention to variation. The other pattern represents the opposite direction. These patterns are more specific than the mere counts of reduction to assess individual preferences for repetition, which I refer to as *thresholds of tolerance*.

To round off my survey of the instrumental complexity of my research, I need to explain which digital tools made it possible to quantify systematically the translators' choices and to detect meaningful patterns in their response. In what follows I consider why and how some digital tools proved to be more effective than others.

9.4 Digital Tools

Instrumentality is a broad concept to consider. Images, metaphors, descriptive taxonomies, as mentioned in the section above, medium, software, theoretical frameworks, even mistakes and dead-ends are all means of shaping research and its results. The image of labyrinth, for example, arose from contemplating the complex configurations of text and the patterns of motion hidden underneath the plain and static surface of linguistic data even when the results were nothing but a pile of numbers.

But in this chapter I would like to explain my choice and use of material tools that helped me bring my research to its current level. Text manipulation and data quantification are among the most fundamental tasks of digital humanities. I will refrain from getting into an argument about big vs. small data, distant vs. close reading in textual scholarship. These are all means to different ends. Hybrid forms of analysis are possible. Quantification may require, for example, distant reading as much as close reading, or both. But many scholars agree that digital analysis – whether it is called 'macronanalysis', 'distant reading' or 'manipulation' – brings forth what remains invisible or hidden to more traditional forms of inquiry into text (see Jockers 2013, p. 26; Moretti, 2013, p. 49; Bradley, 2004).

My primary concern was how to manipulate texts and data to reach for hidden patterns relevant specifically to the translations rather than to texts in general. Quantification came next. In Sections 3.1-3.2, I pointed out that semantically selective and fragmentary quantification poses problems. There is a huge difference between tracing the shape of response to repetition strings as something continuous and counting a translator's discrete choices as dissociated from each other. This conceptual chasm reminds me of the conundrum of waves and particles in the early theory of light in physics.

Accordingly, I needed a digital tool, or rather a set of tools, to slice and dice frequency data to trace the translators' responses to the long and short threads of repetitions. Most certainly, speed and accuracy in arithmetic calculations was important, but a number of text analytic tools are capable of quantification. Hence, I was looking for the tool that was functionally versatile and sufficiently intuitive. I also avoided the tools too specialized in text analysis since they impose a preset mode of engaging with data. WordSmith and the like, for example, can hardly provide insights into patterns other than collocations and n-grams. Instead, I was searching for new patterns in the translators' responses rather than for those already commonly found in texts. In my experimentation, I needed to keep an eye on the failures as much as on the successes to rationalize which part of an experiment worked. I also wanted to gravitate between

the extreme modes of data manipulation. At one extreme, manual mode is as painstaking as digging layer by layer on some archaeological site; at the other, digital manipulation offers a fleeting journey across a galactic expanse of data.

Text and data manipulation of non-translated texts is rather unequivocal. In word comparison, for example, we can choose one word and readily quantify it within and across the texts. Neither the manipulation nor the comparison of translated texts is as straightforward. The word is never the same across different languages. We deal with equivalents instead. And we need to pin down and link those equivalents before data manipulation and quantification can take place. This linking of equivalents is by itself manipulative.

Some powerful statistical methods of comparing non-translated texts have already made their way into translation research. Rybicki and Eder (2011), for example, have experimented with cluster analysis of authorship attribution in translation research. Yet not all methods of comparing translations in one language are equally effective in cross-linguistic cases.

Visualization emerged as an integral part of experimental thought. In my study it became another form of data manipulation rather than an ad-hoc means of summarizing and illustrating statistics. Since my approach was data driven, very often I could not predict what would emerge and how that would affect my major argument. For example, I had a vague idea that the three translators in my sample tended to follow the text in a more or less linear fashion, but I could not tell whether this could be in any way visible as a pattern in their renditions. However, for my research, the shape that responses to repetition take needed to be made visible in some ways to make sense of the numeric values. The topographical images were useful in thinking of the translated texts as territories and translating as trajectories of movement that can be graphed as ranges, amplitudes, areas, waves, valleys and the like.

Excel turned out to be a tool that was easy to use, flexible enough to manipulate and graph data, and well supported by large communities. Although generally it is not considered to be as well suitable for texts as it is for numbers, Excel allows us to manipulate textual data in various ways. It is quite intuitive and ubiquitous in repurposing its use. It can be well extended to suit text analysis especially for small-scale studies.

I tried out other tools as well. Some proved to be useful in small tasks. In Section 9.1, I already explained for what purpose and how I occasionally used WordSmith. Apart from Excel tables and diagrams to display either numeric data (e.g. the counts of omission or different variants) or the fragments of the database (e.g. screenshots of individual strings), I also employed the open web application Raw (available at http://raw.densitydesign.org/) to illustrate semantic variation in response to repetition. The Raw tool served to produce cluster dendrograms and alluvial diagrams[26] (see figures in Chapter 14). Dendrograms are tree diagrams that frequently illustrate the hierarchies of clusters. I used them to list all the instances of repetition strings and their corresponding matches found in the translations in tabular form. Such lists look neater than the tables produced in Excel. However, dendrograms are not

[26] An alluvial diagram is commonly used to depict transitions and changes in large network structures over time. Its typical components are blocks that represent some entities and streams connecting those blocks to represent changes in the structure of those entities. The patterns of flow that alluvial diagrams reveal can illustrate movement, not only in time but also in space, including virtual spaces. For example, Google Analytics uses such diagrams to show how users move among individual pages on a website.

effective in bringing forth where and how often semantic choices differ across translations. Although alluvial graphs are often used to display flow and change in time, I found them helpful in showing the extent of difference and similarity among the translations on the semantic level without visualizing each choice separately.

On the negative side, static visuals as confined to the dominating format in which we make our theses available for scrutiny are often ineffective to illustrate how texts become data and how that data relates to particular parts in the texts. Moreover, it was problematic to visualize every single data point along the frequency range, as shown in Figures 11 and 12. I have not included all the repetitions of Faulkner's novel in my database, but the sample is still large enough to display the cumulative patterns. If I had plotted only part of the data along the frequency range, it would be like removing some molecules from a DNA ribbon and thus changing its structure. In fact, the image of DNA ribbons was often helpful in considering repetitions as dynamic strings and the translators' responses as mutations.

Drucker (2004, para. 1) argues that one of the challenges of visualization for humanities computing is to "overcome humanists' long-standing resistance <...> to visual forms of knowledge production". Exploratory consideration and critical reflection on how to communicate our knowledge and findings in visual format are somewhat scant in Translation Studies, except for some recent digital experiments (see Rybicki and Eder, 2011; Rybicki, 2012; Rybicki and Heydel, 2013). Although translation research and theory have revolved around the issues of equivalence, surprisingly, the interesting question as to how to visualize this relation on various levels has not received proper attention.

Animated visualization could bridge some gaps. Scientific research has already made good use of it. Biology, for example, uses 3D animation in both the analysis and the display of DNA. But we also need a different working medium to incorporate the animated visuals into a dissertation and to link them to the stored data at the same time. Perhaps a seamless medium for manipulating and storing data as well as writing and displaying one's argument would be an answer to this problem of sustainable research. Unlike our current format in which we present selective and limited data, such a medium would make data immediately available for verification, expansion and further exploration.

Before deciding on Excel as my major tool of data manipulation, I tried out Python and XML. Initially, XML seemed to be an instrument that would deliver on every manipulative task one could wish for text analysis. And indeed, it provides many flexible ways to extract whatever one imagines. The process would have been straightforward if I had known beforehand what would eventually work in my case. I would have marked up the repetitions in the original text first and then I would have linked them with the equivalent choices found in the translations to extract the paired words as both separate instances and strings for further analysis. It is worth considering XML for similar projects especially those on a larger scale.

Not only is XML better than Excel to query marked up texts, but it also generates metadata. Among many uses of metadata, it may assist in the critical assessment of a descriptive model of the translators' choices. Besides, both data and metadata generated by XML are more sustainable.

Two major reasons, nevertheless, made me abandon XML. First, it is expensive to use. Due to limitations in time and resources, one often needs to make rigid choices in a PhD thesis. Encoding a text to extract the patterns that take time to discover is a lengthy process. I wanted to get straight into text exploration, whereas in the case of XML extensive preparation must precede manipulation. The code overtook the texts to the extent that I lost the means of engaging with my primary data. Meanwhile, the programming that I did to create Macros in Excel to quantify a great amount of data was not an overwhelming task.

Second, I found XML to be less intuitive and more rigid a tool than Excel for my purposes. Drucker (2004) points out that some digital practices have become standardized and stable. The wide practices of text mark-up and even collocational analysis provide safe routes to predictable forms and results of inquiry. Drucker believes that such stability along with automation endangers the critical function of digital inquiry into text. In formulating the perspectives of digital practices, she stresses that "we have to show that digital approaches don't simply provide objects of study in new formats but shifts the critical ground on which we conceptualize our activity" (Ibid., para 4). I did not have an established framework to draw on; hence I had to experiment with what to make of frequency data. String analysis, for example, was not an obvious method of revealing meaningful patterns from the onset. But it led me into unknown territory, which allowed me to discover the trajectories and means of analysis rather than replicate existing ones. Excel secured relative freedom from the stable and standardized framework.

With hindsight, by means of the digital tools I could expand my search window and graph the meaningful patterns pertinent to translation. They also made it possible to quantify the frequencies of omission, variation and retention in more systematic ways, while the lack of systematic data was one of the major methodological issues of the Reduction Hypothesis. Hence, in what follows I shall explain how I collected my data to explore my primary research questions: What are the hybrid and dynamic properties of response and how could they be made visible in the comparison of translations?

Chapter 10 Data Collection

The current chapter surveys two major principles of sampling the repetitions from the original texts. In Section 10.1, I elaborate on how I selected the content words for alignment with their translational equivalents in the database described in the following chapter. In Section 10.2, I explain how I separately sampled the pronouns and the proper nouns.

10.1 Word-for-Word Sampling of Content Words

Due to the scale of my study, I have not analyzed all the repetitions in Faulkner's novel. However, it was important to cover a good range of high- and low-frequency words to be able to find meaningful patterns in an array of translational choices. The string database created in Excel contains only the content words found in *The Sound and the Fury* and their matches in the three translations. Each repetition string consists of all the morphological variants of repeated words, but not their synonyms.

I chose to sample at least one fourth of all the words found in each English narrative. This share was large enough to include all the low frequencies and many high frequencies. I started with the low end to include all the repetitions that occur from twice to ten times. Like *hapax legomena* (unique words that occur only once), low-frequency words seem to be easier to lose. Some research notices that frequent words survive translations better than infrequent words (see Section 3.3). With these findings in mind, it will be interesting to observe whether the three translators of *The Sound and the Fury* tended to paraphrase low frequencies.

But as I already stressed it in Section 3.2, frequency is not repetition. Although I kept my working definition of formal repetition deliberately narrow, automatically generated frequency lists do not serve it well. It turned out that a number of *hapax legomena* words from the frequency list generated by WordSmith were not after all so unique. Some unique words appeared to be word forms related to other more or less frequent word forms. For example, *wondering* and *wondered* are counted as *hapax legomena* on the frequency list for the Jason chapter. But they are both related word forms to the verb *wonder* which occur twice in the same text. If the frequent words had such relatives among the *hapax legomena*, I would put them together to represent one repetition string in the database.

To cover the high-frequency range, I aimed to include at least the ten most frequent content words that appeared at the top of the frequency list generated by WordSmith. I continued sampling high frequencies until I had one fourth of each narrative represented in the database. Table 1 shows how many content words were sampled in comparison to the total number of the words found in each narrative. The latter are presented in the column 'Total of tokens'. Meanwhile, the column 'Strings' shows how many repetition strings the sampled words make up.

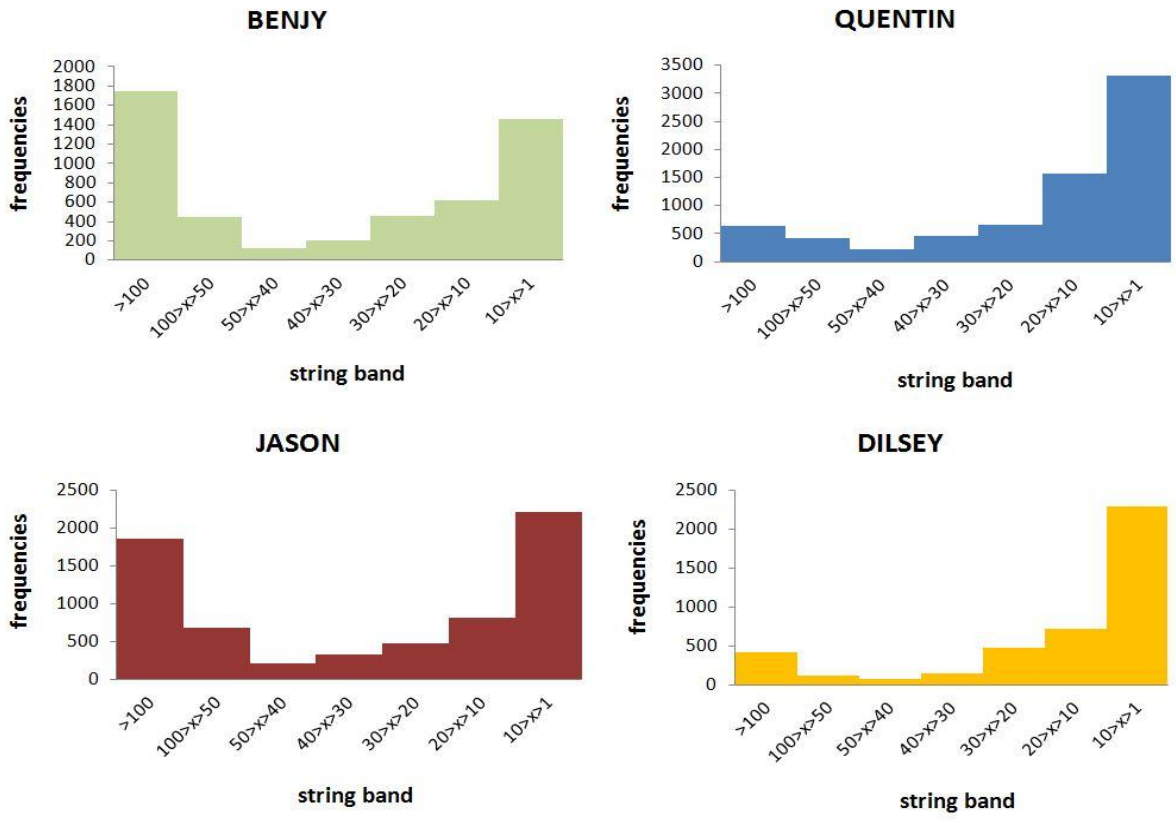
Table 1 Data size in terms of words and repetition strings

Chapters	Words	Strings	Total of tokens
BENJY_eng	5,059	438	20,883
QUENTIN_eng	7,815	1,035	31,993
JASON_eng	6,590	683	27,357
DILSEY_eng	4,186	686	16,995

At this stage of sampling it was obvious that many repetitions could have been retained if only the translators wanted to keep them as such. The cases in which the translating languages would force the translators to opt for different variants do occur, but in general they are scarce. For example, the Lithuanian language has only one equivalent for the English noun *year**, but the Russian and Polish translators would have to choose between ***годы/лет*** and *roku/lat*, respectively, depending on the context. While ***годы*** and *roku* refer to a specific year, ***лет*** and *lat* denote a number of years in terms of duration.

The bar chart in Figure 1 gives a glimpse of the distribution of sampled strings by their frequencies. The labels on the horizontal axis are grouped by the number of instances that occur in each string. In other words, the bars are organized by the length of repetition strings. 10 > x > 1, for example, features the band of the strings that contain more than 1 and less than 10 instances of repetition. The vertical axis shows the total number of frequencies contained in a particular band.

Figure 1 Distribution of the strings in the database



The counts of the sampled words differ from chapter to chapter, but the low-frequency band ranging from dislegomena (words that occur twice) to the words that occur 9 times makes the largest dataset in three chapters, except for the Benjy chapter whose language is the most repetitive in Faulkner's novel *The Sound and the Fury*. Not only is the narrative of Benjy rich in low-frequency repetitions, but it also has the largest share of high-frequency repetitions. The longest strings in the database, for example, come from BENJY_eng. The properties of the data also vary relative to the size of the narratives. Although DILSEY_eng is the shortest chapter, it has the largest share of the word strings in the region of tri-legomena and dislegomena. Yet regardless of variation in the data, I anticipate that string analysis should reveal some similarities in response to the repetitions across the translations, unless the translators devised different strategies to deal with the repetitions.

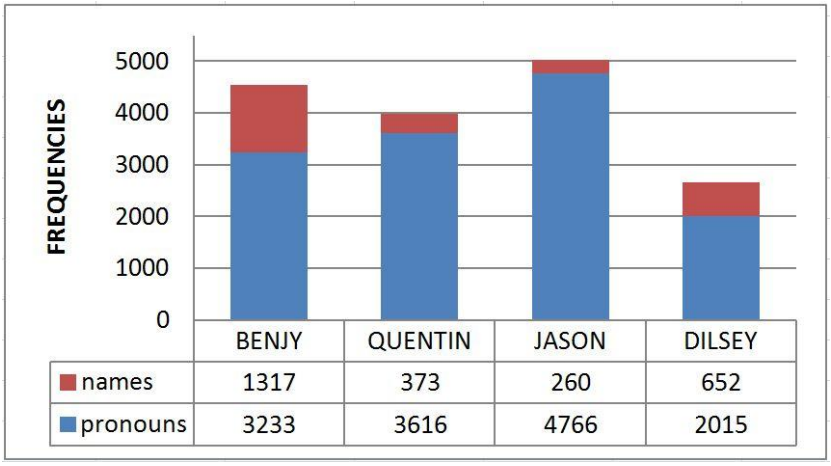
In addition to the content words that make up one fourth of each narrative, I also sampled the 10 most frequent names and 6 most frequent pronouns as explained in the following section.

10.2 Non-aligned Sampling of Pronouns and Names

For further analysis of how response to repetitions may be affected by the features and functions of words, I sampled the most frequent pronouns and proper nouns such as the names of characters. Unlike the content words, neither the pronouns nor the names were aligned with their corresponding choices found in the translations prior to counting their frequencies. Instead, their frequencies were first counted for each text and then compared.

Since the pronouns and the names are much more frequent than individual content words, I use the term *category* instead of *string* to refer to all the instances of one pronoun or name. All four chapters share the same most frequent pronouns. They all belong to the group of personal pronouns: *I*, *you*, *he*, *she*, *they* and *we*. Meanwhile, the top most frequent names differ from chapter to chapter. Figure 2 illustrates the distribution of the nominal and pronominal categories across the chapters.

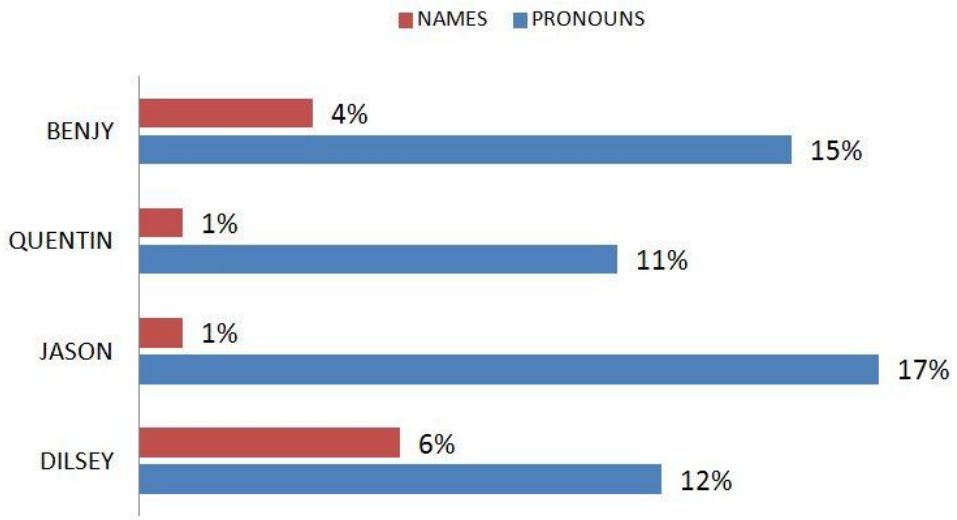
Figure 2 Name and pronoun distribution by chapter



The frequencies of the names to be found in the database range from 288 to just 3 occurrences. For example, *Caddy* (freq. 288) is not only the most frequent name in BENJY_eng, but it is also among its top ten most frequent words. The narrative of Benjy comprises half the counts of all the names sampled. Meanwhile, Jason's narrative has the smallest share of the name repetitions. Its frequency range is also rather narrow: the high-end name *Dilsey* occurs 78 times as compared to 3 occurrences of the low-end names *Caddy* and *Herbert*. Meanwhile, the pronouns are by far a larger group. Their frequencies range from 2096 to 26 instances per pronoun category. Most importantly, both the groups give a variable range to observe how translational choices fluctuate from category to category.

The combined total of the names and the pronouns sampled give an additional 12% to 20% of the total number of words found in each chapter of the original novel. Figure 3 compares the proportions of the most frequent pronouns and the names, which measure the ratio of each word group to the total word count of each chapter.

Figure 3 Name and pronoun densities by chapter



QUENTIN_eng is least saturated with both nominal and pronominal repetitions. This chapter is the longest and most complicated of all the narratives (31,993 tokens). DILSEY_eng, the shortest chapter, also has a low level of pronominal density, but it has more proper nouns than the other narratives. The contrast between the names and the pronouns is most staggering in JASON_eng. If prominence has any effect on the translators, their choices might be reflected in the extent of reduction in frequencies.

Decrease in pronominal frequencies in the translations is anticipated, while it is difficult to foresee how the translators deal with the proper nouns. The translating languages are all partially pro-drop, which means that they can omit the pronouns in the subject position as illustrated in the following invented examples:

[ENG] **He** said he would come. But **he** never showed up.
[LT] **Jis** sakė, kad ateis. Bet (jis) taip ir nepasirodė.

[RU] **Он** сказал, что придет. Но (он) так и не появился.

[PL] **On** powiedział, że przyjdzie. Ale (on) nigdy nie pokazał się.

The English clauses are followed here by their nearly literal translations into Lithuanian, Russian and Polish. The direct equivalents of the English *he* are put in parenthesis whenever they can be left out. In fact, the omission is not absolute here because the pronouns are recoverable from the context. The translating languages give the translators a choice between ellipsis, explicit repetition (symmetry), or some kind of replacement: for example, using a common noun.

The translating languages also have a greater inventory of word forms because they decline the personal pronouns, like the nouns, in all 6 noun cases. Table 2 shows how the basic forms of pronoun *I* vary across the four languages.

Table 2 Variant forms of the 1st person pronoun

ENG	*I, my, me*
LT	*aš, mano, mane, manęs, man, manimi, manyje*
RU	*я, мой, мной, меня, мне*
PL	*ja, mój, mnie, mi, mną*

To count the pronominal frequencies across the sample texts, I added up all the variant forms of the pronouns. I included, for example, the colloquial forms *yourn* and *you's* for the English pronoun *you*. The spoken and archaic forms found in the translations were also counted, though their use is rare and inconsistent. For example, the archaic variant ***ašen*** ('I') occurs 7 times only in DILSEY_lt, while the colloquial form *ихн** ('theirs', 'his', 'hers') appears 6 times across all four chapters in Russian. I excluded the reflexive pronouns like *yourself*, *myself*, *himself*, *hisself* and *ourselves* because they belong to a different lexical category. In what follows I elaborate on how I organized all the data in the database for further analysis.

Chapter 11 Querying and Analysing Frequency Data

In Sections 11.1 and 11.2, I describe how I used two types of database. I stored texts aligned by sentences in one, while I used the other one for aligning the repetitions sampled from the original text with the choices made by the translators. In Section 11.3, I explain what purpose colour codes served in the string database. In Section 11.4, I explain how I queried the data to answer the epistemological questions set out in Section 7.1.

11.1 Text Alignment

The original novel and its three translations had to be converted from print texts into electronic format to compute the frequencies of the translators' choices for repetitions and to search for various patterns. The sample texts were OCRed, proofread and pre-processed for further text manipulation. By pre-processing, I mean that I split the contracted forms like *you'll* into two words *you* and *will*. This did not increase dramatically the level of repetitiveness of the texts. But it helped me to extract the pronouns.

I first aligned the texts sentence by sentence with WordSmith Aligner. As expected, the results were far from ideal. The tool recognizes the boundaries of sentences by the period. Since the translators had split or joined the original sentences to varying degrees, there were plenty of mismatches that had to be corrected manually once I saved the automatically aligned texts in Excel spreadsheets.

Then I created a separate database for the repetition strings to be stored, counted and queried. The frequency lists generated by WordSmith and the aligned texts were used to include all word forms under relevant strings, as already explained in Section 10.1. The aligned text in particular served to match the translational equivalents with each content word sampled. At this stage I could also check whether the instances of a repetition string are related or whether they are homonyms. It also emerged that in many cases the restraints of the translating languages were weak in terms of forcing the translators to reword or omit the repetitions. The following section explains how the repetitions and their matches are represented in the string database.

11.2 Structure of the Database

I decided to create the database of the repetition strings because there is no tool to align the translations with their originals at word level. I first used WordSmith to generate the frequency lists from which I selected high and low frequencies as explained in the previous chapter. Then I transferred the frequencies to Excel spreadsheets to expand them into repetition strings. The repetitions from each chapter of Faulkner's novel were stored in separate worksheets.

A string includes all the word forms found in the original text. For example, *hush* and *hushed* are counted as instances of one string. The asterisk at the end of the word as in *hush**

indicates that a string consists of the word forms with varying suffixes. If a string combines the word forms with varying prefixes and suffixes, the asterisks surround a word. For example, the Lithuanian string of **sak** includes the forms ***pasakė***, *sako*, *sakydavo*. In case only one word form is found for a string, the asterisk is not used at all.

The English strings are arranged in rows by descending frequencies and in alphabetical order. The corresponding choices of the translators are also arranged in strings. I collected the translational choices from the database of the aligned texts and logged them manually into the database of the repetition strings. Figure 4 shows a snapshot of how the data set from the Dilsey chapter and its translations is organized.

Figure 4 Fragment of the database

	A	B	C	D	E	F	G	H	I	J
	String	**Word**	**Freq.**	**Lang.**						
	S1	**SAY***	414	**ENG**	Dilsey sai	Mrs Com	Dilsey sai	Mrs Com	a minute,' ," Mr	
				LT	atsakė	pasakė	pakartojo	skundėsi	pasakė	paaiš
				RU	сказала	сказала	сказала	сказала	сказала	сказа
				PL	mowiła	powiedzia	ZERO	ciągnęła	powiedzia	oświa
				DIST	47	57	61	67	73	
	S2	**KNOW***	65	**ENG**	You know	dont kno	I knew he	I know i	You know	You k
				LT	žinai	Nežinau	Žinojau	Žinau	žinai	žinai
				RU	знаешь	Не знаю	знаю	знаю	знаешь	знае
				PL	Wiesz	wiem	Wiedziała	Wiem	Wiesz	Wies
				DIST	85	135	221	243	253	
	S3	**LOOK***	60	**ENG**	, looking a	d looked c	y looked c	s and look	t when I lc	She l
				LT	dairydama	pažvelgė	įsmeigė į j	pažvelgė	įkišusi gal	Patik
				RU	озираясь	глянула	уставилас	задрав го	заглянула	Пров
				PL	rozglądają	wyjrzała	patrzyła	spojrzała	zaglądałar	Zajrz
				DIST	27	99	107	213	279	
	S4	**HOUSE***	40	**ENG**	entered th	houses	Beside the	over the h	de whole h	round
				LT	trobą	namų	(palei) trob	namo	namą	nama
				RU	хибару	(мексикан	хибарой	домом	дом	ZER
				PL	domu	domow	chacie	domem	dom	dom

The label ‘S1’and the like in the ‘String’ column indicate a unique identifier for the repetition strings in the same order as they appear in the database. In the ‘Lang’ column the labels ‘LT’, ‘RU’ and ‘PL’ refer to the translating languages. The label ‘DIST’ stands for ‘distance’. The numbers in this row refer to the sentences of the original text in which repetition instances occur. They helped me observe whether an increase in distances between the repetition instances coincides with a change in semantic choices made by the translators. The colour coding is explained in the following section. To automate the counting tasks across the database, I used the macros feature of Excel.

It is noteworthy that matching a repetition from the original novel with its translated equivalent has been a fairly straightforward process. The translations appeared to keep rather close to the original text on the word level, though it was more problematic in the Russian case. At times the Russian rendition is more periphrastic and idiomatic than the other two versions.

If a repetition was omitted or paraphrased so that it could not be recovered in back-translation, I used the label 'ZERO'. If a translator repeated a word used only once in an original sentence, I would insert the cell containing the text 'ZERO' in the row representing the original string. To distinguish between these two types of situations, I used different colours. Colour coding proved to be a useful tool for keeping track of emerging patterns and searching for different types of results, which I discuss in the following section.

11.3 Colour Coding

As seen in Figure 4, different colours are assigned to the words gathered from the translations. Different colours separate one semantic variant from another. The Lithuanian verb forms *sakė* and *sako*, for example, are treated as one semantic variant of the English verb *said* and are thus marked with one colour, while the synonym *tarė* is coloured differently. This technique was useful in keeping an eye on whether any patterns of variation would start emerging at any point of gathering data. Some trends appeared quite early. For example, it soon emerged that the Lithuanian translator was often consistent in keeping the repetitions up to some point in longer strings, while the Polish translator would shift to repetition at a later point.

Colour codes also proved to be useful in filtering and counting the data once the database was complete. I used the COUNT function, for example, to count by colour how many different semantic variants the translators used to render each string and in total.

I also assigned colour code to varying distances. For example, when two or three instances came from the same original sentence, I added the same colour to the cells that contain the same sentence identifier. I could then extract all the cases of close repetitions for a further comparison of how the translators deal with them.

Colour coding the semantic variants, nevertheless, posed some challenges. This exercise revealed that the translators' choices are highly hybrid cases comprising both near and distant synonyms or even unrelated words. The prefixes, for example, cause many problems here. In all three translating languages their role may be either semantic or purely grammatical. The reporting verb *say* proved to be difficult to sort out. For example, its Lithuanian equivalents *tarė* and *iš-tarė*[27] can be treated as word forms of the semantic variant *tarti* ('to say', 'to pronounce'). Here the prefix *iš-* does not change the primary meaning of the verb. Meanwhile, the prefix *nu-* as in the verb *nu-tarė* makes it mean 'agreed'. Hence, the verbs *ištarė* and *nutarė* cannot be interpreted as the instances of the same repetition.

[27] I use the hyphen here and elsewhere to show the morphological structure of the word.

11.4 Exploring the Database

By the end of building the string database I had an idea of how I would want to go about exploring frequency data and what patterns I might find. The string database made quantification a straightforward exercise. I could compare how the translators' choices for the variably scattered repetitions of Faulkner's novel differ in each repetition string and on the cumulative level. I could track how the numbers of different variants and omissions are distributed along the frequency range. In search of meaningful patterns, I contrasted the raw and relative values of both omission and variation. This same principle is applied in the analysis of the content words as well as the pronouns and the proper nouns. The results for the content words are presented in Chapter 12, while the pronouns and the proper nouns are discussed in Chapter 17.

The raw counts primarily served to quantify and compare the varying degrees of omission, variation and retention across the translations. I discuss the extent to which the degrees reveal differences among the translations in Sections 12.1 and 12.2

Since the strings are of variable frequencies and the counts of both omission and different variants fluctuate from string to string, meaningful patterns were not apparent in the typical distribution of raw values. Therefore, I manipulated the visual representation of raw data to detect more differences among the translations. I used the polynomial trends[28] and the logarithmic scale[29] in Excel to zoom in on a data set in displaying how choices fluctuate. The polynomial trends were helpful in exaggerating the hills and valleys in the curve that represents the distribution of the omission or variation counts in each string. In addition, the logarithmic scale applied on top of the polynomial trends made the graphs even more readable. The results are presented in Section 12.4.

I converted the raw counts into their relative values by calculating the ratio of the number of omissions and different semantic variants to the total number of words in each string. I plotted the relative values of omission and variation along the frequency range for each translation and for each chapter. In every case one solid pattern, which I called a frequency effect, kept emerging. The results are discussed in Section 12.3.

These exercises of quantification and visualization helped me explore the qualitative aspect of choices for repetitions. Both random and deliberate choices emerged. Quantitative differences brought my attention to a degree of variation among the translations in those cases where the translators had open choices. The qualitative findings are discussed in Chapters 13 and 14.

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[28] Irregular and random components in the time series of, for example, some product life cycle, may obscure a picture of the salient features of that cycle. One way of extracting the trends of a time series is to use a polynomial trend of various degrees. A polynomial trend is a curved line that helps us eliminate irregularities and thus smooth out multiple fluctuations in data to show a pattern more clearly. In economics, for example, this kind of trend manipulation is used to predict the future values of a time series. By means of setting degrees, we may fit our polynomial curves to data to reveal either all of its ups and downs or just some of them.

[29] A logarithm is a mathematical expression that simplifies calculations by reducing wide-ranging values to very small scopes. Each step on a logarithmic scale is a multiple of the preceding step, which is done to spread out the values more evenly. One of the reasons for using such scales is to deal with the issue of data skewness, which arises when the value of one or a few data points is much larger than the rest of the data. While a linear scale shows the absolute numerical values of something, a logarithmic scale focuses on a rate of change in those values.

In Chapter 15, I describe the spatio-temporal patterns of how the translators shift from one semantic variant to another in relation to distance among repetitions. I used the binary codes to plot the data points onto the linear graphs. Although the translations vary to a considerable degree in their preferences for reduction and retention, they also share some regularities. This observation has prompted me to further explore the aspect of similarity among the translations.

In Chapter 16, I discuss my findings of how and why the translations share some choices. I quantified the cases in which the translators used the same number of omissions and different variants per string and plotted the counts along the frequency range. The qualitative analysis of the overlapping cases brought to light the hybrid origins of similar choices, which have little to do with similarities among linguistic systems.

Finally, the analysis of the personal pronouns and the proper nouns complements the discussion of the responses to the repetitions of content words in Chapter 17. In Section 17.1, I discuss the distributions of the relative values of the nominal frequencies. I used stack bar plots to show the association between the frequencies from the original text and its translations. In Section 17.2, I use radar plots to display the cumulative effect of decrease in the pronominal frequencies in the translations vis-à-vis their original text. I also employ stack bar plots to compare how responses differ in the range of all changes that the translators make in rendering the pronouns.

In the following part I discuss in detail the findings of my analysis and their relevance for my hypothesis that response to repetitions is not homogeneous but rather dynamic and relative to at least several textual factors.

PART III ANALYSIS

In this part I describe the results of applying string analysis to show how the Lithuanian, Polish and Russian translators render word repetitions found in Faulkner's novel *The Sound and the Fury*. The translators' choices emerge as idiosyncratic, relative to various factors and dynamics to the extent that they cannot be plainly explained as a tendency to avoid repetitions, as is maintained by the Reduction Hypothesis, which overlooks the complexities of decision-making. Similarly, the proposal of the Linguistic Restraint Hypothesis to divide broadly their choices into optional and obligatory ones does not provide any insights into the mechanism of response.

In Chapter 12, I quantify and compare the counts of omission, variation and retention in the three translations. This chapter focuses on the factor of frequency. In Chapters 13 and 14, I explore what happens in open choices to highlight inconsistencies that can be interpreted as neither deliberate nor forced by the translating language. Next, in Chapter 15, I describe how distances among repetitions affect the translators' choices. In Chapter 16, I examine similarities across the translations to bring into focus once again the hybrid origins of omission and variation. Finally, in Chapter 17 I contrast the personal pronouns and the proper nouns to observe how the translators deal with the repetitions when linguistic norms are either restrictive or indefinite.

Chapter 12 Quantifying Reduction of Word Repetitions

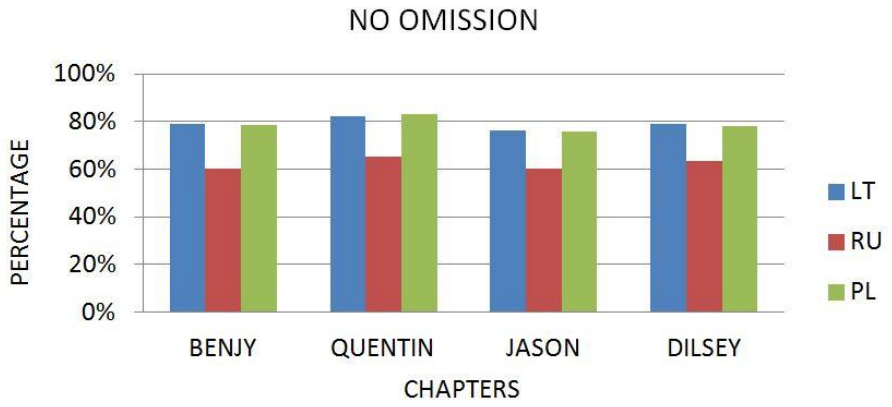
This chapter provides a preliminary insight into the counts and effects of frequencies. In Sections 12.1 and 12.2, I discuss to what degree omission, variation and retention vary among the three translations vis-à-vis their original text. The analysis of the relative values of omission and variation yields the most interesting results concerning frequency. In Section 12.3, I shall explore evidence for contrast between high and low frequencies. In Section 12.4, I will zero in on the patterns of fluctuation among high frequencies.

12.1 Degrees of Omission and Variation across Chapters

As discussed in Chapter 3, the degrees of repetition reduction and retention have not been explored systematically in translation research. There is no denying that some words are lost in translation. But do the lost words prevail over the ones that a translator keeps? Curiously, repetition retention is not even considered as one of the features or methods of overall response. Neither are the methods of omission and variation contrasted within and across the translations. Therefore, my primary concern is to find out whether the translators prefer omission to variation or the other way round before assessing the overall tendencies.

I first quantify the occurrences of omission, which is the easiest way to reduce repetitions if one specifically aims to do so. Figure 5 displays the shares of the repetition strings in which the translators do not omit a single word.

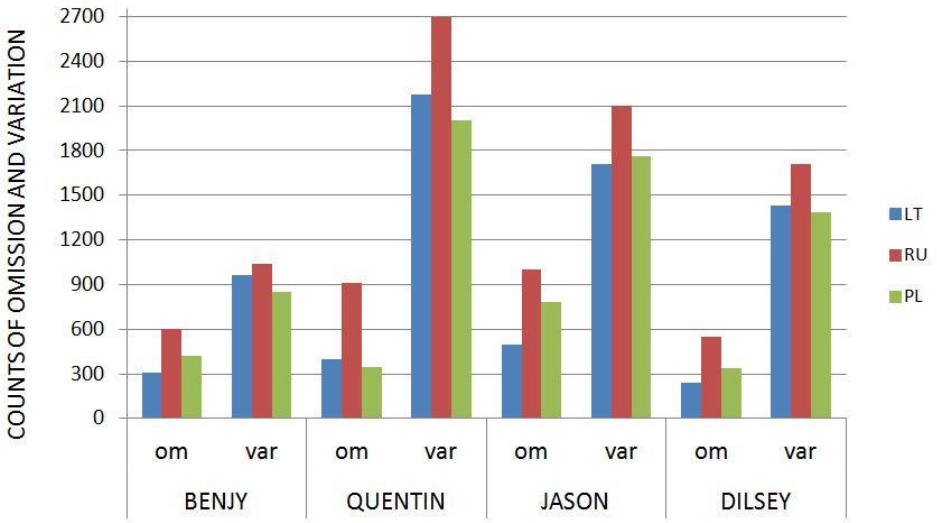
Figure 5 Shares of strings with no omission by chapter



The shares of the repetition strings that fully survived omission are striking. Regardless of repetition types and whatever linguistic or cultural differences distinguish the translators from one another, the results are rather similar for all their renditions. Neither ellipsis nor periphrasis occur in 60% to over 80% of the strings I sampled. The Polish and Lithuanian translations in particular do not favour omission. The low levels of omission can be definitely interpreted as high tolerance for repetition. However, we need more data of a similar type to establish the significance of these levels of omission in relation to other translations of Faulkner and other writers. Only then we would be able to determine what the tendencies of translating word repetitions could be.

Figure 6 presents the counts of omission and different semantic variants chapter by chapter. On the horizontal axis, the labels *om* and *var* stand for 'omission' and 'variation', respectively.

Figure 6 Distribution of raw counts of omission and variation by chapter



The distribution of the raw counts reveals that the three translators use variation far more frequently than omission. Because variation is a more prominent feature of response to repetitions, some interesting patterns emerge from observing its abundance. In Chapter 15, the analysis of how the translators shift from one variant to another brings to light stylistically idiosyncratic features of variation.

It is clear that in each narrative the Russian translator employs omission and different variants more frequently than do the other two translators. Perhaps his greater level of independence from the linguistic make-up of the original text relates to his experience as a writer. Meanwhile, the Polish translator uses slightly more omissions than the Lithuanian one, while it is the other way round in the case of variation. But the styles of these two are rather similar in quantitative terms.

The question now is how these counts and degrees support the idea that we tend to reduce repetitions rather than not. Variation is not a straightforward way of reducing repetitions. Some researchers, as discussed in Chapter 3, do not interpret it as such because repetition is after all retained on the semantic level. Only a handful of cases merit the conclusion that omissions served to avoid some repetitions deliberately. I will return to these cases in Section 13.1, in which I argue that the majority of repetitions offer open choices to the translators and omission is used as infrequently as possible.

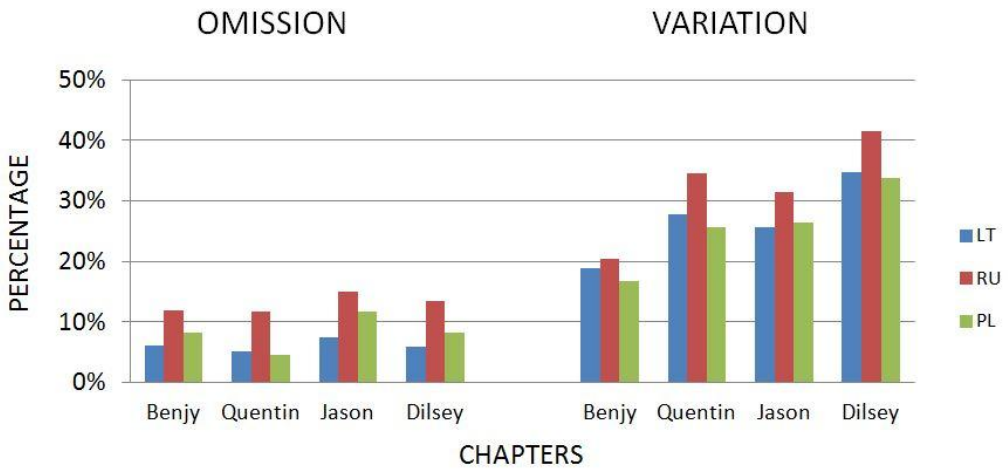
Other than preference, something more rudimentary underlies the low degrees of omission. Regardless of how repetitive the words are and how flexible the translating language is, reluctance to omit them suggests that the presence of a word is paramount for the three translators. Hence, I postulate that low omission results from how the translators primarily respond to word boundaries rather than to frequency. That is, as explained in Section 9.3, we tend to privilege word boundaries, just like sentence boundaries, in that we follow closely from word to word instead of using periphrastic means. It is worth noting that the translators do not equally well preserve sentence boundaries as they do word boundaries. The Russian translator, for example, splits and rejoins the original sentences quite often, while this rarely occurs in the Lithuanian version. If this dependence on the word level is of a rudimentary character, omission and variation, both normally interpreted as reduction, represent choices that operate at different levels of text processing. Forgetfulness and variable distances among repetitions, for example, can often explain why the translators shift from one semantic choice to another, but I will return to this in Chapter 15. These observations do not imply that the translators did not omit and reword some repetitions for negative reasons such as the effect of tediousness or needlessness. But the evidence that omission and variation serve for reduction purposes alone is neither sufficiently obvious nor overwhelming to maintain and support the Reduction Hypothesis.

The fact that all three translators rely heavily on the word boundaries of the original text also suggests that they did not have a global strategy to deal with repetitions in one consistent manner. The Frequency Effect that I discuss in Chapter 13 also supports this premise.

In my exploration of further quantitative aspects, I measure the proportions of omission and variation frequencies to the total number of sampled words in each chapter. The counts of the

sampled words are available in Table 1, Chapter 10. The shares of omissions and different variants are presented in Figure 7.

Figure 7 Shares of omission and variation frequencies by chapter



It gets harder to argue that reduction is the only tendency and that it is homogeneous in its application. Omissions occur in only 15% of all the content words tested here, while variation affects less than 45%. The combined frequencies of reduction do not constitute more than 50% of the repetitions, except for DILSEY_ru in which the percentage of loss is higher. But let us not lose sight of the fact that 85% and more repetitions are matched word for word in each translation. They are thus retained on the semantic level. The question arises why we see one tendency but ignore another, which might be even more dominant in quantitative terms. The counts presented in Figure 7 may be interpreted in several ways. We may say that the majority of the repetitions are retained on the semantic level; even those that are omitted might be recovered from the context depending on the method of omission (see Section 13.1). On the other hand, if we insist that both omission and variation represent reduction, it is still a fact that more than half the number of repetitions is retained. Since retention is more prevalent than the numbers of reduction, this seems to illustrate that at least one of the tendencies must be retention.

Due to the scale of this research it would be too premature to move from these counts to generalizations about linguistic and cultural preferences in the three renditions, as is common for studies into how repetitions are translated (see Section 1.3). Hence, my next question for further systematic research would focus on the average levels of retention, omission and variation to define what constitutes the tendencies of response to repetitions. But at a glance, we can see several tendencies in the three renditions; the three translators have a stronger preference for variation than for omission, but they are predisposed to retain repetitions rather than lose them and their choice to opt for omission is rather reluctant.

The counts of densities also bring to light some tentative links between narrative complexities and the translators' choices concerning repetitions. The largest share of variation is found in the renditions of the Dilsey chapter, while in the Benjy chapter only one fifth of all its

words are rendered with different variants. The paradox is that the Dilsey chapter is the opposite of the Benjy chapter in that Dilsey's narrative is the least repetitive of the four and not as complicated in style as the others. It is also the shortest of all four narratives. By comparison, the translators omit proportionally most words in the second most repetitive chapter of the novel narrated by Jason. But they do not reword as many repetitions here as they do in the chapters of Quentin and Dilsey, whose vocabularies are rich. One fourth of Jason's repetitions are reworded in the Polish and Lithuanian versions, whereas one third are reworded in the Russian version.

These findings seem to contradict the Reduction Hypothesis and the derived Frequency Hypothesis (see Section 1.3). Had the translators been keen to reduce high frequencies more than low frequencies, as both hypotheses suggest, they would have done so in dealing with the most repetitive narratives, which belong to Benjy and Jason. But the contrary happens to these narratives, while the translators do not mind losing several repetitions found in the Dilsey chapter. Perhaps the psychological prominence of high frequencies is responsible for these results. According to Foregrounding Theory, we notice and even remember high frequencies better than infrequent words (see Section 2.2). The reputation of Benjy's character might also have contributed to more retention of his repetitions. The vast scholarship of the novel has been centred on canvassing his peculiar mind and language with an emphasis on the role of his repetitions.

My next observation concerns the levels of omissions and variation. The densities of omissions do not fluctuate from chapter to chapter as much as those for variation. For example, even if the Dilsey chapter is half the size of the Quentin chapter, the densities of omission are not very different. It is possible that the translators found the style and meaning of Quentin's narrative too inaccessible to afford omitting the words. However, complex style alone cannot explain why some words go out of sight in translation. Omission does not increase or decrease proportionally to the change in the levels of variation. These results lend support to my previous suggestion that these choice types do not serve a single purpose, as envisaged by some theories of translating repetitions. This would explain why their uses are not interdependent.

Finally, some meaningful irregularities in the use of omission also emerge at this basic level of comparison. About the same percentage of zero cases is found across the Polish and Lithuanian versions, except for Jason's narrative. Here the Polish translator uses about 57% more omission than the Lithuanian translator. It is the verb *say** in the phrases *I say* that contributes most to this difference. For example, the verb *say** is omitted in 47% of all 782 zero cases found in JASON_pl, while its omissions in the corresponding Lithuanian version make up only 9.8% of all 496 zero cases. Had this verb been excluded from the analysis, the results for the two versions would have been very close. This word case brings attention to the factor of content to which I will return in Chapters 13 and 14. There I will also elaborate on the idea that our choices for repetitions may be stylistic variants rather than linguistic dependants. Since the Polish and Lithuanian renditions share more similarities on the quantitative level despite their systemic linguistic differences, the Linguistic Restraint Hypothesis is not adequate, at least for this case study.

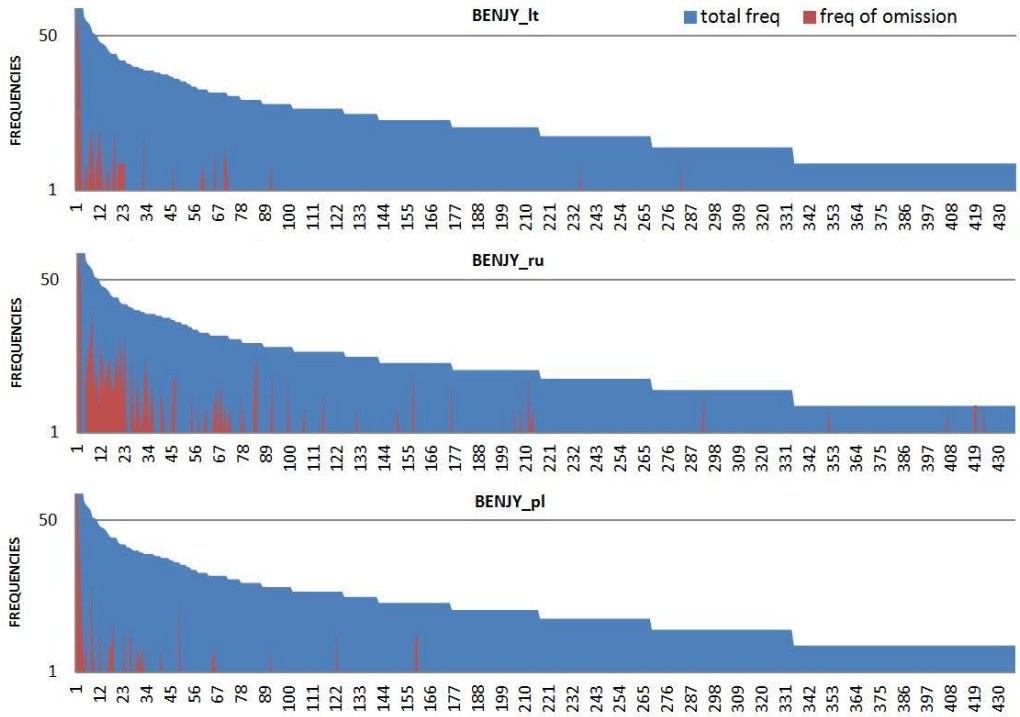
The Reduction Hypothesis, which is at the centre of research into translating repetitions, is thus challenged to extend its view beyond the surface of what omission and variation represent, but not to be discarded. The scale of this study is too small to conclude that translators are likely to consistently keep more repetitions while translating more repetitive texts. To inquire into this principle we may start with, for example, all the existing translations of *The Sound and the Fury*.

Counting the frequencies of at least three types of choice is one way of making the translations comparable in their response to repetitions. In what follows I shall explore how the distribution of the raw counts along another dimension yields more meaningful patterns.

12.2 Distributions along the Frequency Range

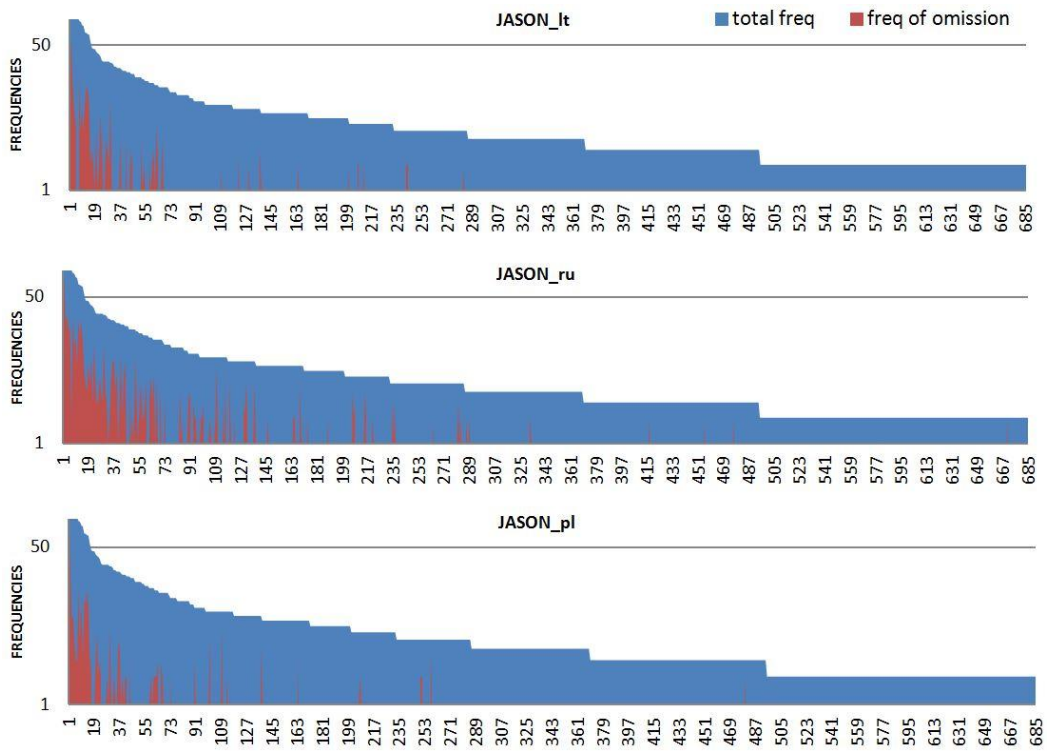
The general counts of frequencies do not reveal whether the translators differ consistently from each other all along the frequency range. Hence, my next step is to plot the counts of omissions and different variants that the translators used in each repetition string along the range from high- to low-frequency repetitions. Since the patterns are similar across the chapters, here I will present the results only from a few narratives to illustrate the case. Figures 4 and 5 display the distribution of the raw counts of omissions found in the three renditions of the Benjy and the Jason chapters. As I have already explained in Section 9.3, the frequency range of the repetition strings is plotted along the horizontal axis with the longest strings at the left end and the shortest strings at the right. The more repetitions the string contains, the higher is its value on the frequency range, whereas the identifiers on the x-axis refer to the position of the strings in the database. The counts of omission per string are displayed in red against the blue plot representing the frequencies of the repetitions sampled in the original text.

Figure 8 Distribution of raw omission in BENJY_lt, _ru and _pl



In the Benjy chapter the Russian translator omits more words than the other two at the high end of the frequency range. His omissions are not only more frequent per string, but they also cover a wider range than in the other two versions. The verbs *go** (freq. 409), *come** (freq. 244), *hear** (freq. 70), *want** (freq. 65) and *start** (freq. 28) that are found in the Benjy chapter undergo the most change. The same tendency persists in the translations of the Jason chapter, as seen in Figure 9.

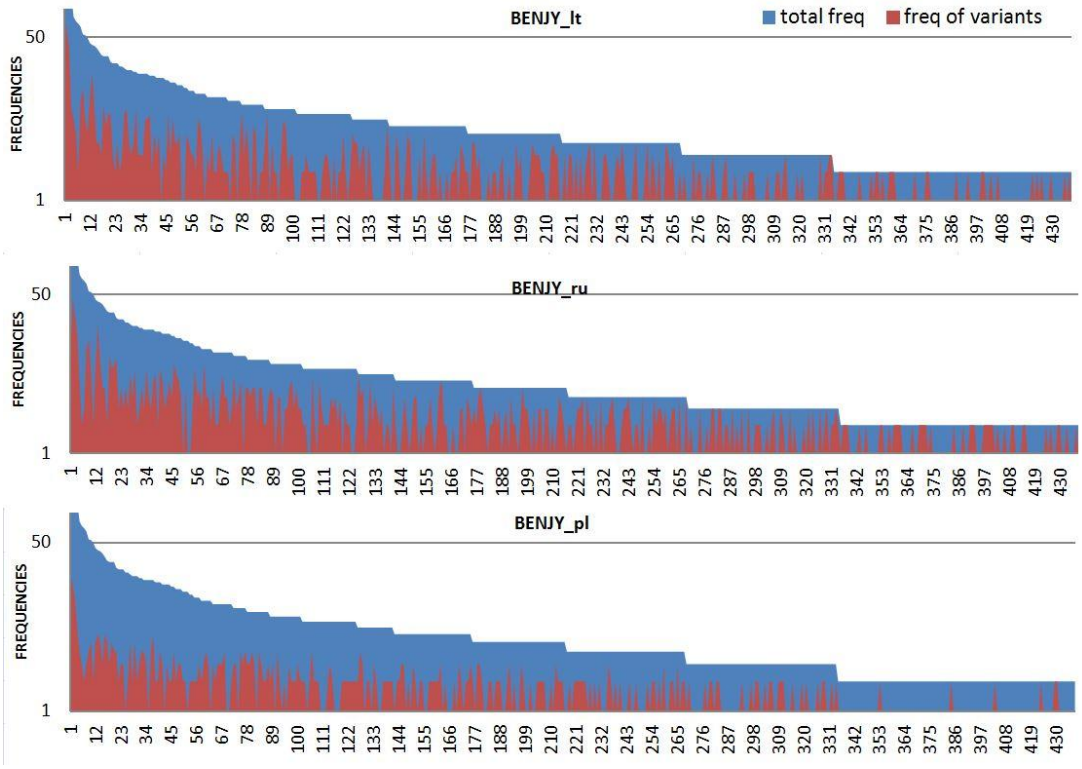
Figure 9 Distribution of raw omission in JASON_lt, _ru and _pl



Across the data, there is no high-frequency repetition string in which the translators would use the same amount of omission. Ellipsis is the most frequent means of omitting words in this case study. And since this device involves omitting words that are necessary to complete a clause but are not indispensible to the meaning, the use of ellipsis is a matter of individual choice. The linguistic restraints of the translating languages are clearly not responsible for variation in the use of omission. But I will revisit these individual cases in Chapter 13.

However, the most important finding here is that omission is nearly completely absent among short strings. The use of omissions declines rather steeply towards the low end of the range. By comparison, the translators use different variants rather abundantly in each string along the frequency range. Figure 10 illustrates the distribution of different semantic variants found in the translations of the Benjy chapter. Since the patterns of variation distribution are also very similar across all the renditions, the results from the Benjy chapter will serve to argue the case.

Figure 10 Distribution of raw variation in BENJY_lt, _ru and _pl



These plots along the frequency range bring to light one more feature that distinguishes the use of omission and variation. That is, the use of variation extends along a wider range of frequencies than omission, which is prominent only in the high frequencies. The basic distribution of frequencies, as presented in the previous section, could not reveal this phenomenon.

This dynamic difference between omission and variation at the low end of the range is not considered by the Reduction Hypothesis. Since research has apparently never raised this question, at the current moment we cannot know how widespread this pattern is in general. Nevertheless, at least three translations produced in different languages and at different points in time share a meaningful pattern which poses a few questions for further interpretation. By omitting too many infrequent words, the translators might lose some of the meaning, while the rewording technique loses the formal repetition but keeps the meaning. Does this evidence mean that the translators were in control of their choices for repetitions? They reworded, for example, those words that they found too infrequent to omit with the purpose of enriching the vocabulary of the narrators. I propose an alternative interpretation based on the previous idea that the purpose of omission differs from that of variation. That is, in these three translations the use of omission is not a global strategy of targeting the surplus of repetitions. Neither is variation a consistently deliberate method to avoid repetitions, as I will explain in the coming chapters. The following analysis of the relative counts of omission and variation brings forth a pattern which shows that the frequency of repetitions affects the translations in a uniform

manner. But since this effect operates on a deep level of text processing, it is not straightforward to observe and define.

12.3 High-Low Splits in Response to Repetitions

The raw counts are a sufficiently efficient measure to reveal the degrees of difference among the translations at a glance. Yet they do not provide any insights into whether the translations share some fundamental similarities in their response to repetition. Section 12.3.1 examines what is common in how the relative values of omission and variation fluctuate along the frequency range. Section 12.3.2 zeroes in on the Frequency Effect in the use of omission chapter by chapter.

12.3.1 Distribution of Relative Omission and Variation

In this section I focus on the Frequency Hypothesis formulated in Section 1.3.1. Here my concern is whether the evidence is clear enough to conclude that fewer repetitions in an original text give the translators fewer reasons to drop them, while frequent repetitions trigger more omission and variation in translation. Since the raw data does not yield any insights into what fundamentally underlies the translators' choices, I convert every raw count into a relative value for each string. The relative values of omission are calculated as the ratio of the number of omissions found in a string to the total of the words that constitute that string. The same principle is applied to get the relative values of different semantic variants in each string.

Figure 11 (see page 92) displays how the relative values of omissions found in each string are distributed along the frequency range. I combined the plots for all four chapters into one pattern to produce a panoramic view for each translation. The consolidated distributions show at a glance both differences and similarities among the three linguistic versions of Faulkner's novel. The relative values of omission are on the Y-axis, while the numbers plotted on the X-axis represent the frequencies of the repetition strings. The value of 1.0 on the Y-axis, for example, means that all the instances of repetition are omitted from a given string. The value of 0.2 stands for 20% loss of all the words in a string.

As we have already discovered from the raw data, the translators differ to varying degrees in their preferences for omission. But the relative distributions show things from a slightly different perspective. Here it emerges that the overall level of omission is lowest in the Polish rendition. Since Figures 6 and 7 display the raw counts for each chapter, they give the impression that the Polish translator omits words slightly more often than does the Lithuanian translator. The cumulative data also reveals some contrasts in the overall pattern. The Polish translator, for example, is least responsive to high frequencies. We do not see as many omissions at the high end of the range in her version as in the other two cases. By contrast, the Russian translator tends to employ more omissions in more repetition strings. Differences in intensity also turn up in these plots.

All the versions, nevertheless, share one substantial feature in relation to frequency. At the high end of the range the translators employ less omission, while they omit more or even all the

Figure 11 Combined distribution of relative omission by translation

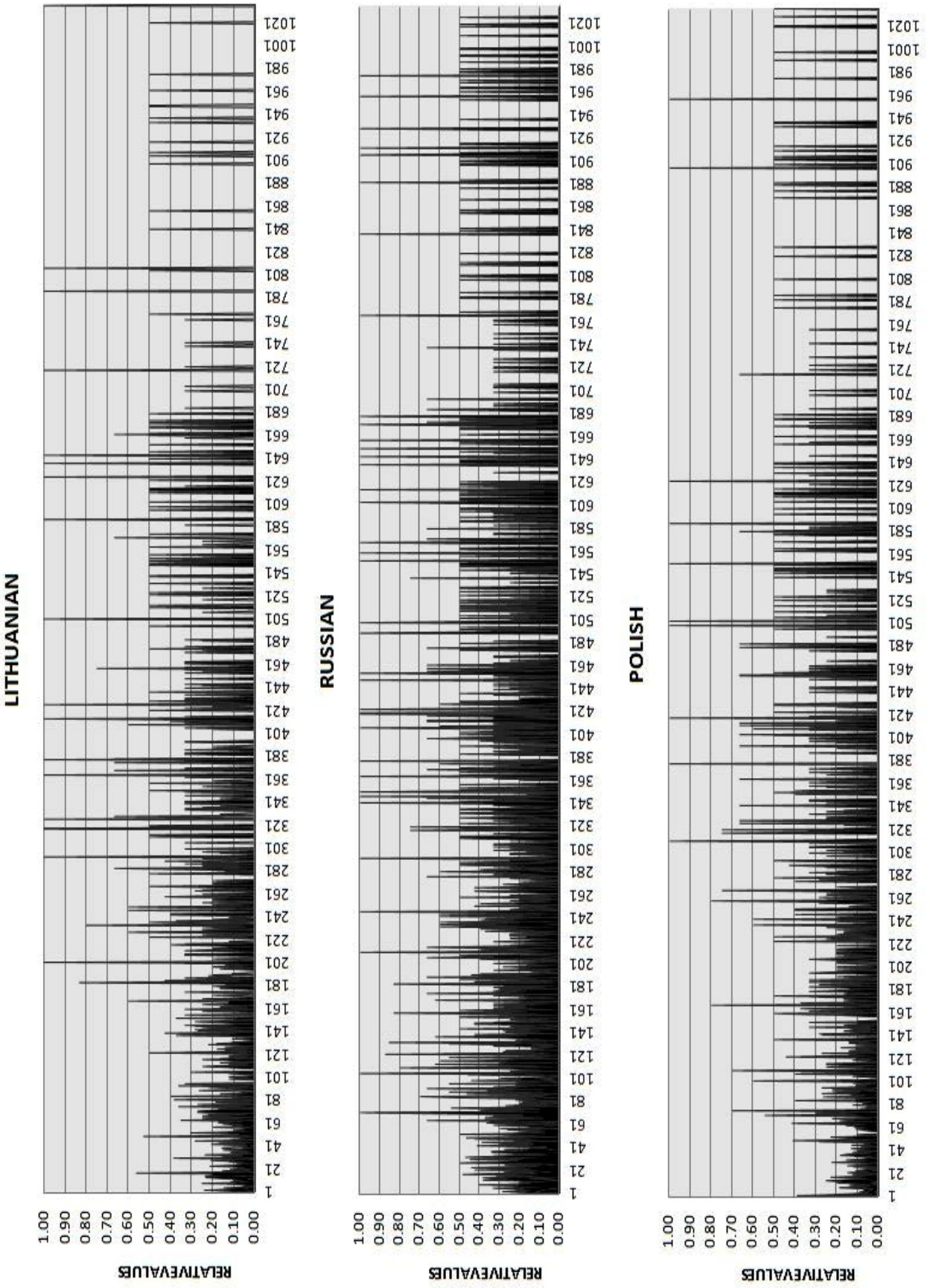
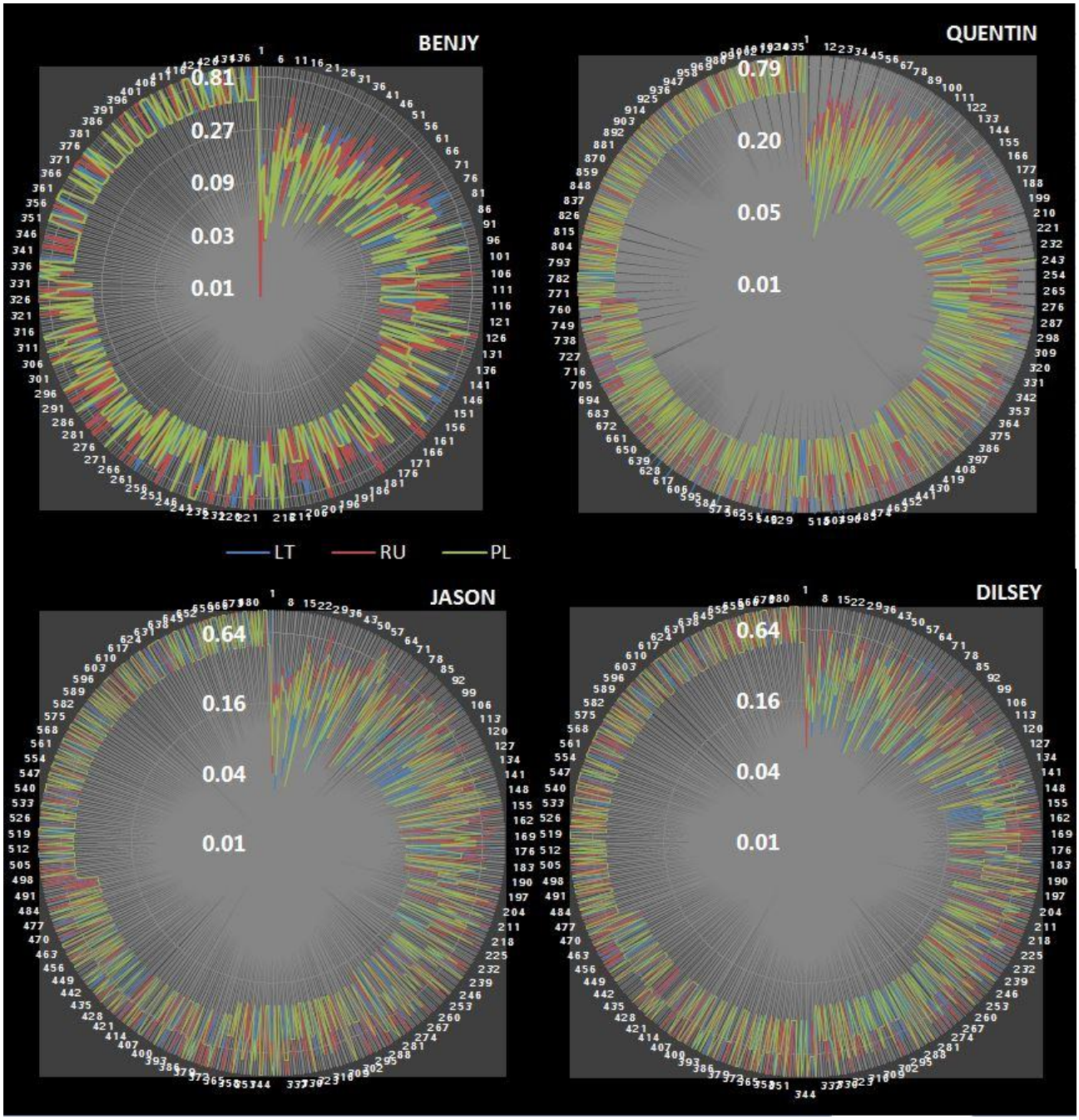


Figure 12 Combined distribution of relative variation by chapter



words of a string when they deal with lower frequencies. Section 12.3.2 examines and compares the high-low split pattern from chapter to chapter.

In the meantime, let us explore and compare how the relative values of different variants are distributed along the range, which is illustrated in Figure 12 (see above). Although the raw counts of variation are converted into relative values in the same way as for omission, I chose a different principle of visualizing their distribution. This time I display how the relative values fluctuate along the range by chapter. The dimension of colour is applied to distinguish fluctuations by the translation of each chapter, as summarized in the legend. Here the frequency range is represented on a circular line. Because the frequencies of variation are higher than the counts of omission, their fluctuations are too cramped when plotted along the straight line. The vertical radius represents the axis of the relative values.

The relative values fluctuate most noticeably at the high end of the range. For example, the Lithuanian translator uses 41 different semantic variants to render the verb *come** (freq. 158) in the Quentin chapter, while the Russian and Polish translators use 32 and 28 variants, respectively. The synonymous verb *go** (freq. 277) is rendered with 64 different words in JASON_ru, while the other two translators opt for fewer synonyms. I found 55 variants for this word in JASON_lt and 44 variants in the Polish version. In some individual cases the frequency of variation is higher in the Polish version. For example, its translator favours lexical diversity in rendering the highly frequent verb *know** (freq. 180) from JASON_eng and the verb *say** (freq. 960) from BENJY_eng.

It is at the low end of the range that the translators lose systematically all the instances of repetition to lexical variation. The low-frequency repetitions are also observed to be fully omitted, but not as consistently and intensively as they are reworded. For example, half the words of nearly each string are rendered with different variants in the region of dislegomena (the words that occur twice), except for those in the Benjy chapter. Here the translators start losing the entire repetitions even earlier in the region of tri-legomena (the words that occur thrice). Curiously, as illustrated in Figure 7, the translators omit the fewest words in the Benjy chapter, though it is excessively repetitious. They reword instead a larger amount of the low-frequency repetitions in this chapter than anywhere else. My assumption is that the translators usually lose track of the infrequent repetitions and thus render them as different or even semantically unrelated words; whereas, they do not omit them as readily as the rare words because more often than not, they strive to find a match for each word. I will elaborate on random variation in Chapter 15, which deals with the factor of distance.

Finally, the translators' responses are more uniform at the low end than at the high end. Here their choices do not fluctuate as dramatically as for high frequencies. This evidence suggests that one more dimension of comparison might be explored. Higher frequencies are probably more prominent than low frequencies, as Foregrounding Theory argues, though it does not offer any insights into how this might work in the context of translation. My hypothesis is that the prominence of frequent words is a conditioning factor. It triggers more individual variation in responses to repetitions. I will compare how the translators' choices fluctuate at the high end of the range in Section 12.4.

Since both relative omission and variation reveal some similarities across the translations in each chapter, in the following section I shall discuss the implications of this finding for a theory of translating repetitions.

12.3.2 Frequency Effect

In the previous section the consolidated distributions of the relative values showed that the three translators deal differently with the high and low frequencies. Figure 13 (see overleaf) compares the distributions of relative omission and variation chapter by chapter to show how consistent this contrast is. The dashed vertical lines in red mark at which point in the range the 6-legomena strings start.

Although the chapters differ in terms of their repetitiveness, style and size, one pattern comes into view in all their renditions. The distinctive characteristic of this pattern is the high-low split observable in the distribution of the relative values. More strings are affected by omission and variation at the high-frequency end. This contrast between long and short strings is in particular prominent in the case of omission. However, more repeated words per string are either lost or paraphrased at the low-frequency end. To put it differently, the intensity with which the repetitions are lost is higher in the low-frequency strings. In this case study absolute omission and variation never occur past a certain limit on the frequency range. I shall call this pattern 'Frequency Effect'. Here I need to stress that the term does not define response to repetitions in the same way as the Frequency Hypothesis (see Section 1.3.1), which promotes the simple idea that more repetitions trigger more avoidance.

Table 3 summarizes at which point of the frequency range the translators shift to intense omission and variation in their versions of each chapter. The labels OM and VAR stand for 'omission' and 'variation, respectively. The numbers indicate the string length at which each translator starts losing entire repetition strings. The length of each repetition string is determined by how many words it contains. If each word of a repetition string is rendered differently or omitted, that string is considered to be lost in translation.

Table 3 Frequency regions of increased intensity

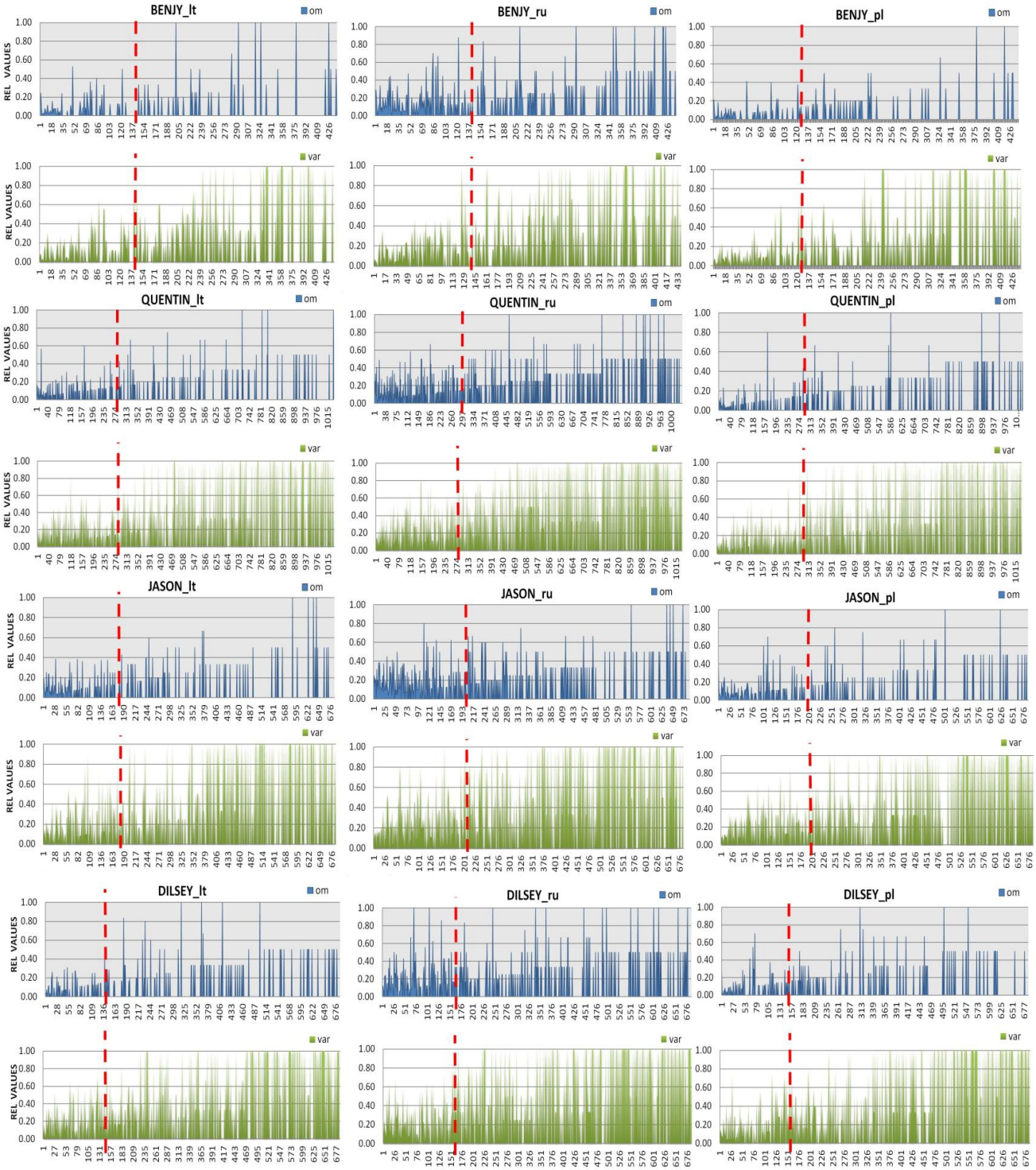
CHOICE	LANG.	BENJY	QUENTIN	JASON	DILSEY
OM	LT	5	3	2	5
	RU	5	4	2	12
	PL	3	3	2	4
VAR	LT	4	5	6	5
	RU	6	5	8	6
	PL	5	6	6	5

Table 3 shows that the Russian translator tends to omit and reword more repetitions per string in a wider range of frequencies across the data. For example, in DILSEY_ru he loses the entire repetition strings by way of omission across the range of 12 to 2 frequencies. In his rendition of the Jason chapter, his span of lost strings covers the strings that contain from 8 to 2 words. Again here the span for the Russian rendition is comparatively larger than for other translations.

By comparison, the omissions of high intensity represent ~ 50% of the entire data range in the Russian and Lithuanian versions of the Benjy chapter. Both the translators start losing the entire strings in the region of 5-legomena. Meanwhile, that span makes up only 9% of the range in the Polish rendition because the translator increases the intensity of loss in the region of lower frequency – that is, in the strings that contain 3 words and less. The translators never lose more than half the words in the strings which contain 20 words or more. Even 50% loss is exceptional in the region of repetitions whose frequencies rise above 10 words per string.

Across the entire data, the average length at which absolute omission first occurs is 4 words, while the average length for absolute variation is 5 words. This evidence does not lend itself easily to interpretation. Far more data is needed to find out how regular this pattern of the high-low split is in translation. If the majority of the translations do not appear to share it, the

Figure 13 Distribution of high-low splits in omission by chapter



subsequent question is how to interpret the overall findings. At this stage my hypothesis is that the translators did not have a consistent strategy to deal with the repetitions. Among all the competing concerns over the intricacies of Faulknerian style, repetitions may have seemed to be less important to focus on.

Yet the unusual value of high-low split would be a prominent feature. If a translator persists in reducing repetitions, this should emerge as an unusually wide range of high intensity on the plot of relative frequencies. The low levels of reduction in the region of low frequencies should suggest that a translator was careful not to lose repetition or at least to choose to follow the

original text closely. In any case, once we have the idea of what the average values of splits are, the unusual values should serve as indicators of stylistic peculiarities.

Moreover, from Figure 13 (above) it seems that the translators share a threshold past which intensity increases in omission and variation. Since this threshold concerns low frequencies, I assume that this increase is not deliberate. I will discuss the features of inconsistency and randomness observed in the translators' choices in Chapters 13-15.

The Frequency Hypothesis implies that we respond rather straightforwardly to the factor of frequency. That is, we omit or reword more repetitions in high frequencies than in low frequencies. But this idea is often supported by the raw counts which do not allow us to get a glimpse of what is invisible and yet fundamentally common to the translations. The relative counts reveal that all the translators tend to lose the entire strings either by way of omission or variation in the region of low frequencies. This finding is the basis of what I define as the Frequency Effect. At its heart lies the idea that frequencies do not have a straightforward bearing on the translators' choices, unless the translators decide to deal with at least frequent repetitions in some consistent way. I assume that this effect would not have turned up in the analysis if the translators had reduced by design certain Faulknerian repetitions as tedious or redundant.

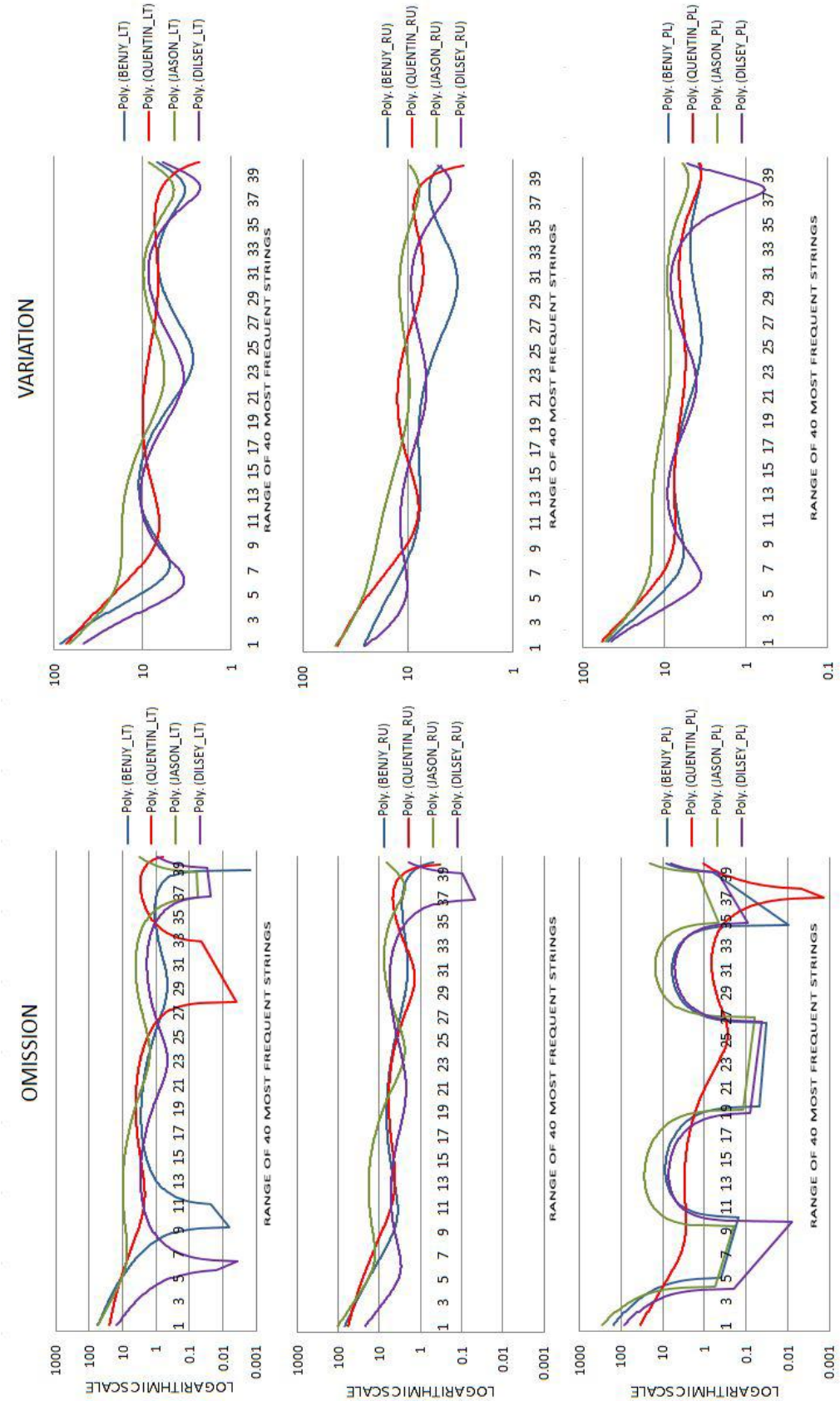
In Section 12.1, I also pointed out that omission is proportionally high in the renditions of the Jason chapter, which is nearly as repetitive as the Benjy chapter. At that stage of preliminary analysis I could not put my finger on what might have caused the translators to make this choice. However, the analysis of the relative distributions in each translated version of the original chapters has revealed that the translations of Jason's narrative employ intensive omission only in the region of dislegomena, which is the lowest result of all the chapters. This means that the translators focused on the high frequencies of this narrative. The findings have prompted me to examine closer the choices for high frequencies. I shall present the results in the following section.

12.4 Fluctuation Patterns among High Frequencies

The analysis of the relative values revealed that the translators' choices for high and low frequencies contrast. It also turned out that low frequencies are dealt with in a more uniform manner. In this section I return to the distribution of the raw values. But here I focus on the shape that responses to high frequencies take. For each narrative I selected 40 longest repetition strings from the database to plot them with logs to the base 10 on a logarithmic scale as polynomial trends[30] (see Section 11.4 for the definitions of these technical terms), as seen in Figure 14 (see page 99). The frequencies of those 40 repetitions range from 960 to 16 words per string. Here we have quite a wide range of different values. Besides, the counts of omission and variation that each translator uses in rendering those repetitions fluctuate significantly from string to string. Due to these factors, the patterns of the rate with which omission and variation

[30] The lower the order of the polynomial is, the smoother the trend is. Since low order polynomials did not give clear enough results for the fit of the data values, I used a 6th order polynomial to produce the patterns of fluctuation.

Figure 14 Fluctuation patterns in high frequencies by chapter



is used remain invisible and vague when the frequency data is plotted on a linear scale. The use of polynomial trends and logarithmic scales helps to smooth out multiple fluctuations and spread out the data set more evenly along the range.

In comparison with the fluctuation patterns of omission and variation juxtaposed in Figure 14, the linear trends presented in Figures 8-10 simply show that all the counts decline down the frequency range. They are not particularly helpful in comparing responses which change rather dramatically from string to string. The only way to interpret the linear trends is to assume that more repetition triggers more omission or rewording, just as the Reduction and the Frequency hypotheses predict. To bring forward the patterns of fluctuation I use a 6^{th}-degree polynomial trend purely for its exaggeration of the hills and valleys in the curves that trace the uses of omission and variation from string to string.

As mentioned before, the frequencies of omission and variation, especially at the high end of the range, are of very different and variable values, which make it difficult to plot them along the X-axis. The Polish translator, for example, used omission 369 times to render the verb *say**, while, in the rest of the strings sampled from the Jason chapter, she omitted only 40, 10 and even fewer words. The omission counts per string are too different in value to produce a meaningful pattern on a regular scale. Therefore, I employed the logarithmic scale on the vertical axis to zoom in on the patterns of fluctuation featured on the x-axis.

The fluctuation patterns reveal a whole new dimension of response to repetitions. They show that both the Polish and Lithuanian translators make dramatically uneven choices in the high-frequency region. The Polish translator is nevertheless exceptionally consistent in dealing with the repetitions in the Quentin chapter. Perhaps this has to do with the stylistic complications of the narrative. As seen in Figure 7, the density of omission is the lowest of all chapters in QUENTIN_pl.

The Russian translator employs omissions and different variants from string to string at a comparatively steady pace. We do not see as many contrasting hills and valleys in his patterns as in the other two translations. The use of variation is even steadier than the use of omission. Perhaps this represents his heightened awareness of repetitions.

My assumption is that random choices should yield random patterns, while attention to repetition reveals itself in non-linear trends. Hypothetically, if a translator is keen to deal with repetition in a uniform and systematic manner, it is inevitable that he/she has to adopt a non-linear mode of translation. In other words, a translator would have to identify all the repetitions (which is problematic per se) in an original text and choose how to deal with them prior to translating it. A translator would also have to keep an eye on his/her method while translating to ensure that the resulting patterns of repetition are consistent with those found in the original text. In a purely linear word-for-word rendition of a text, a translator is prone to lose track of repetition strings. In reality, we should expect more hybrid renditions in which the translators make themselves aware of some repetitions but overlook others. As discussed in Section 1.2, the translators are capable of adhering rigorously to what they envisage to be of a particular importance to their translation. We see a degree of perseverance in the Russian version, while the patterns of the other two translations seem more random. But it is too early to draw definitive conclusions about their actual trajectories. We need more data and more experimental

studies to interpret adequately the relevance between fluctuation patterns and hypothetical modes of translating.

What can we make of these fluctuations in choices for omission and variation among high frequencies? At this stage, they can already be seen as patterns, which give us insights into the individual style of each translation. Meanwhile, the Reduction and the Linguistic Restraint hypotheses account for response to repetition in terms of one or two variables. Their methodologies make the translators' choices look and mean the same. While the former claims that repetition avoidance is the driving choice in translation, the latter views choices for repetition as either obligatory or optional. But choice implies that alternatives exist. If we conclude that every so often translating languages deprive us of choices, we thus relegate human translation to the domain of a machine. We would be obliged to feel comfortable with the idea that parts of an original text, and perhaps even large ones, are rendered in a purely mechanical manner.

As discussed in the following two chapters, only in a handful of cases may the translating languages be seen as genuinely forcing the translators to abandon some repetitions by rewording or omitting them. Even then those obligatory cases are not completely deprived of choice. Breaking or inventing language rules is one of those alternatives in the face of the impossible or unacceptable. Artaud, whom I mentioned in Section 1.2, chose to resist both the original text and the rules of his translating language. In fact, the majority of choices for variation and omission found in the three translations of Faulkner's *The Sound and the Fury* could have been dealt in many alternative ways. And if we recognize that options are open, we should primarily be looking for their origins inside the human mind rather than inside linguistic systems as if those were static and independent of their users. Deleuze (1994, p. 90) notes that repetition "changes nothing in the object repeated, but does change something in the mind which contemplates it". Similarly, Hillis Miller (1995, p. 8) says that repetition is never the same, thus alerting us to its inherently elusive nature. Yet an option is always conditioned by something. Our conscious mind, imagination and urge to search rather than to settle is constantly put to the test, whereby we leave a lot to the unconscious mind, habit and other forces of inertia. What each translator makes of each repetition on this labyrinthine journey is reflected in the variable patterns of fluctuation discussed in this section.

My thinking is that excessive repetition inevitably leads to variation, which appears to take idiosyncratic shape in each translation. It seems that in translation meaning comes first, while form is of a secondary concern. At least this is what translation scholars and practitioners insist on. Even if high frequencies foreground the words more than low frequencies do, thus making frequent repetitions more noticeable, human attention is still limited in keeping track of them during an extended period of translation. Let us also not forget that there are many other elements and levels of the text to consider. Altogether, the more often a word is repeated, the more often its meaning is likely to shift in any translation that is not produced by computer tools or other means that would enhance vertical reading. This principle subsumes the psychological effect that high frequencies might have specifically on the translator who, unlike the reader considered by Foregrounding Theory, has to grapple with both reading and writing.

In the following two chapters, I discuss internal inconsistencies, which reveal a degree of randomness in the translator's choices. This evidence supports my line of argument that response to repetitions is not as deliberately driven by one force as the Reduction Hypothesis implies.

Chapter 13 Semantic Aspects of Omission

High frequencies may be more noticeable, but they also evoke more variable responses in quantitative terms as observed in the previous chapter. This observation leads to exploring and comparing differences on the semantic level. It is impossible to define what constitutes response to repetitions by ruling out its semantic aspects within and across the translations. That is exactly what the Reduction Hypothesis does, while the Linguistic Restraint Hypothesis relies on a rather formal distinction between obligatory and optional choices. In response to these limited views on the dynamics of choices for repetitions, I will continue to argue that both omission and variation are stylistic choices rather than linguistic dependants. And content is one of the factors that shape those choices in variable ways.

In Section 13.1, I survey how the uses of omission vary across the translations in open choices. Internal inconsistencies are discussed in Section 13.2, and Section 13.3 focuses on those that occur in close proximity to challenge the Frequency Hypothesis. In Section 13.4, I explore how omission relates to content rather than frequency. And the tentative findings that one lexical category may be more prone to omission more than another are presented in Section 13.5.

13.1 Omission in Open Choices

In this section I discuss how the uses of ellipsis, periphrasis and lacuna support the idea that omission is not a global strategy of avoiding the repetitions in the three translations selected for this study. I also argue that omission most often occurs by choice rather than being forced by some limitations solely characteristic of the translating languages.

13.1.1 Ellipsis

Some repetitions are certainly more complicated to retain than others for grammatical or stylistic reasons. For example, the existential phrase *there is/are* does not have a direct equivalent in the languages of the three translations examined in this study. Nevertheless, it can still be rendered in a uniform way so that the repetition is transferred in translation. Although Faulkner's use of words and grammar is often demanding, the translating languages brim with expressive means and devices to meet this challenge. Very few cases in Faulkner's novel represent what is termed in translation research as a cultural or linguistic gap for which a translating language does not have a ready-made equivalent. In short, the three translators often have similar and unrestricted chances to use ellipsis or to paraphrase the repetitions found in the original novel. Hence, the use of omission seems to be an inherently stylistic choice.

However, the translators do not use omission as often as they could. Both the Polish and Lithuanian translators might have omitted as many repetitions as the Russian translator did, if they only meant to use omission to avoid the repetitions. The basic device of leaving out some unnecessary words is ellipsis, but it is rarely found in exactly the same instances across the

three translations. Where one translator drops a repetition, the other keeps it, while the third one would paraphrase it beyond recognition. The following example illustrates an open choice in the use of ellipsis.

[1] The first **boy** went on. [QUENTIN_eng]
Pirmasis **berniukas** nužingsniavo toliau.[_lt] → **BT:** The first **boy** marched on further.
Первый не слушает. [_ru] → **BT:** The first [one] does not listen.
Pierwszy **chłopiec** szedł dalej. [_pl] → **BT:** The first **boy** went on further.

In example [1] only the Russian translator omits the repetition of *boy** (freq. 38) as seen in the back-translation (marked with the prefix 'BT'), while the other two retain the explicit repetition even in the passages where the word occurs very many times.

As already mentioned, the lack of omission stamps the style of both the Polish and Lithuanian translators. The Lithuanian translator retains good word boundaries even in those words that denote concrete objects and are easily recoverable if ellipsis is used. For example, she omits only one instance out of 40 occurrences of the noun *door** in the Jason chapter, while the Russian translator drops 25% of the same repetition. The difference between the Lithuanian and Russian version is very systematic at the high end of the frequency range. This tendency is also observed in dealing with the repetitions of more abstract words across different lexical groups. For example, 26 occurrences out of 67 instances of the noun *man** are omitted in JASON_ru, while the Lithuanian version leaves out only 16 instances. However, even the Russian translator might have used ellipsis more often than he actually did if he had chosen reduction as a rigorous method.

At times the omission of semantically related words is systematic to the extent that its use could be interpreted as a strategy of avoidance. Such cases are discussed in Section 13.3. However, many puzzling inconsistencies emerge in what the translators keep and leave out in their renditions. Every now and then ellipsis or synonym replaces the repetitions which literary scholarship finds to be of symbolic significance. The symbolic images of *door*, *fire*, *window* and *tree*[31] sometimes disappear from the renditions of the Benjy chapter, while some trivial words that could be readily left out are kept. For example, the phrase *school house* in the Jason chapter can be translated as one word to match only the noun *school*. In the given context dropping the word *house* is not a significant loss. But the Lithuanian translator renders the phrase in a literal way as *mokyklos pastatą* ('school building'). The other two translators do not find this noun indispensable as seen in the following examples:

[2] I stopped in front of the **school house**. [JASON_eng]
Sustojau priešais **mokyklos pastatą**. [_lt] → **BT:** [I] stopped in front of the **school house**.
Остановил машину перед **школой**. [_ru] → **BT:** [I] stopped the car in front of the **school**.

[31] See Kerr (1985) for a discussion of symbolic images in *The Sound and the Fury*.

Zatrzymałem woz przed drzwiami **szkoły**. [_pl} → **BT:** [I] stopped the car in front of the door of the **school**.

The Russian translator is the most laconic, while the Polish translator finds it important to specify the position of stopping a car by adding the noun *drzwiami* ('door'). By contrast, the Lithuanian translator does not find it necessary to repeat the word *mašina* ('car'). These and many other examples do not illustrate omission as forced by linguistic constraints or by the translators' aesthetic distaste for redundancy. Instead, these examples are better understood in relation to what Klaudy (2009) calls 'unperformed omissions' to distinguish the cases in which a translator refrains from losing the words in an original text, even though they are expected to be omitted in translation. But unperformed omissions compete with a range of possibilities. One of them is periphrasis, which also emerges as a stylistic and rather inconsistent choice discussed in the following section.

13.1.2 Periphrasis

Since ellipsis does not really remove the words from the text, it does not add anything to lexical richness, which, according to the Reduction Hypothesis, is what a translator normally aims to achieve in his/her response to repetition. Instead, periphrasis could be used to reduce the number of repetitions and add more unique words at the same time. This means that the linguistic restraints are not a genuine obstacle when translators seek to bring variation into their translations. However, periphrasis is an even far less popular device than ellipsis in the three translations examined in this study. Only the Russian translator makes some use of it; the other two stay close to the linguistic make-up of the original text.

As I explained in Section 9.3, I interpreted periphrasis as omission when the original word and even its meaning cannot be recovered in back-translation. The following example illustrates more differences in the relatively open choices:

[3] She's kin to you; your own **flesh** and **blood**. [JASON_eng]
Ji tavo giminė, ji tavo **kūnas** ir **kraujas**. [_lt] → **BT:** She [is] your kin, she [is] your **flesh** and **blood**.
Она ведь не чужая, она **родная** тебе.[_ru] → **BT:** She [is] after all not a stranger, she [is] **kin** to you.
Przecież to twoja siostrzenica, twoja własna **krew**. [_pl] → **BT:** After all, this [is] your niece, your own **blood**.

This example contains the words *flesh* (freq. 10) and *blood* (freq. 20) that recur eight times as a phrase in JASON_eng. Only the Polish translator is linguistically restrained in this context. The literal translation *ciało i krew* ('flesh and blood') is used in Polish in religious contexts rather than in general to describe family relations. In this context only the single-word equivalent *krew* ('blood') is appropriate, though the Polish translator had more alternative options here. Meanwhile, the Russian and Lithuanian translators have similar choices in translating the

phrase, either in a literal way as *плоть и кровь* and *kūnas ir kraujas*, respectively, or in paraphrasing it. The Russian translator replaces the phrase *flesh and blood* with a single word *родная* (adj. 'kin'), while his Lithuanian counterpart renders it word for word as seen in the back-translations above. The Russian translator also opts for the antonym *не чужая* ('not a stranger') for the word *kin*.

In some cases the Russian translator goes even further in paraphrasing the original text to the extent that a word-for-word correspondence is lost so that it is impossible to recover the original word in back-translation. The frequent verb *moan** (freq. 21) from the Benjy chapter illustrates the case as follows:

[4] What he **moaning** about now. [BENJY_eng]
Ko gi jis **vaitoja**? [_lt] → **BT:** Why is he **moaning**?
С чего это он?[_ru] → **BT:** For what [reason] that he?
A czego on znowu **jęczy**. [_pl] → **BT:** And why [does] he again **moan**.

[5] Are they **moaning**, Versh. [BENJY_eng]
Argi jie **rauda**, Veršai? [_lt] → **BT:** Do they [really] **lament**?
Правда, Верш? [_ru] → **BT:** Truth, Versh?
Czy oni **jęczą**, Versh. [_pl] → **BT:** Are they **moaning**, Versh.

The Russian translator uses ellipsis in Example [4] and periphrasis in Example [5]. Ellipsis is possible in both the cases across the translations, but the other two translators observe the word boundaries of the original text closely and thus render the clauses in a literal way. The Lithuanian translator employs the synonymous verbs, but she still retains the repetition on the semantic level. Variation of this kind continues across the translations. Most often it is impossible to explain these contrasting choices in terms of linguistic differences. The use of ellipsis and periphrasis does not suggest they are part of a global and consistent strategy to avoid repetitions. With a few exceptions, the choices fall into rather individual and random patterns. The translators seem to have sought omissions in striving to solve some local problems, such as adjusting the flow of individual sentences. But the use of periphrasis also seems too interpretative to suggest that it occurs merely to avoid repetition. Even more random is the use of lacuna, which I briefly survey in the following section.

13.1.3 Lacuna

Apart from ellipsis and periphrasis, the translators also lose repetitions by way of lacuna. In the cases of ellipsis and periphrasis, they replace a repetition with an implicit or alternative variant. In semantic terms, they are hardly deletions in the strict sense. Lacuna occurs when the translators lose an entire phrase or clause together with the repetitions it contains. But I do not use the term in its traditional sense as defined in *The Routledge Companion to Translation Studies* (2009, p. 203) to refer to some gap between cultures or languages involved in

translation. Instead I have borrowed it to describe those cases when a lower level textual item is lost automatically because it is part of a larger text, which the translator aims to delete.

Lacuna and ellipsis are easy to confuse. For example, the extensive omission of the reporting clauses *I say* or *he said* in the Polish version may seem like lacuna. I interpret these cases as ellipsis instead. The essential difference between the two means of omission is that ellipsis is intentional, while lacuna represents loss that most likely was not intended. More importantly, a lost item cannot be recovered in back-translation. By contrast, the reporting clauses that the translator chooses not to translate are recoverable. Whenever the reported speech occurs, we can associate it with an utterance that identifies the speaker and sometimes the tone even if it is implicit in a translation. Ellipsis is thus predictable, which cannot be said about lacuna.

The degree of word-for-word correspondence is rather high in the three translations. As I pointed in the previous section, the translators appear to keep even words of minute significance. But every so often some clauses escape the translators' notice. For example, the Lithuanian translator loses a few sentences in the Benjy chapter. The chevron sign represents lacuna in the following two examples.

[6] The sun was red on it. [BENJY_eng]
< > [_lt]
На галстуке - солнце. [_ru] → **BT:** On the tie – the sun.
Słońce się na nim czerwieniło. [_pl] → **BT:** The sun was on it reddening.

In this example we see that the clause is lost in the Lithuanian rendition, while the other two translators keep it, though their interpretations differ. It is very unlikely that the Lithuanian translator found the sentence not important to the narrative. She usually keeps a close eye on both the word and sentence boundaries of the original text. Unlike the Polish translator, she retains even some very frequent words. The original text does not provide a reason for omission either, especially that the significant symbol of the red tie is introduced here for the first time. Hence, there is no reason to discard the sentence as redundant or insignificant. Similarly, the Lithuanian translator loses another small sentence, shown in Example [7].

[7] It hissed, uncurled, turning black. Then it was gray. Then it was gone. [BENJY_eng]
Sušnypštė, išsivyniojo, pajuodavo. < > Paskui dingo. [_lt] → **BT:** [It] hissed, unfolded, blackened. < > Then [it] disappeared.
Зашипела, развернулась, чернеть стала. Теперь серая. А теперь ничего не осталось. [_ru] → **BT:** [It] hissed, unfolded, to blacken [it] began. Now [it is] gray. And now nothing remained.
Zasyczało i rozwinęło się czerniejąc. Potem zszarzało. Potem zniknęło. [_pl] → **BT:** [It] hissed and unfolded [while] blackening. Then [it] turned gray. Then [it] disappeared.

These cases of omission are highly likely to be unintentional. The Lithuanian translator follows the sentence boundaries of the original text most strictly. Meanwhile, the Russian and Polish

translators recombine a number of sentences. The former splits the long sentences into two or three clauses, especially in the Quentin chapter. Occasionally, he reorders them by splitting one sentence by adding the ending to the beginning of the following sentence.

Although the lacuna cases are rare, along with ellipsis and periphrasis, they illustrate that the concept of omission covers a wide range of choices that include both random and deliberate replacement of significant symbols and minor words, extensive and reserved periphrasis, as well as completely accidental losses of entire clauses. I already commented in the Background section that translation research does not consider random and inconsistent choices to be a characteristic feature of response to repetitions. But this degree of random variation among the translations as well as internal inconsistencies that I will discuss next are an inherent part of translation, unless a translator chooses a systematic method and one aesthetic principle in favour of one textual element or device such as repetition.

13.2 Inconsistencies within the Translations

Omission does not only cover a hybrid range of choices; it also occurs inconsistently within the translations. Inconsistencies are observed even in the contexts in which losing an instance of repetition seems to be the most obvious choice. A case in point is the high-frequency verb *beg*n** (freq. 39) from the Quentin chapter. It is a semantically weak verb because here it often modifies the main verbs in the phrases *beg*n + verb [infinitive]*. Examples [8-11] show how the choices range from literal to more periphrastic means within and across the translations.

[8] And so as soon as I knew I couldn't see it, I **began to wonder** what time it was. [QUENTIN_eng]

Vos suvokiau, kad jo nebematau, kai man **parūpo**, kiek dabar valandų. [_lt] → **BT:** As soon as [I] realized that [I] do not see him any more as [I] [got] **intrigued** how many now hours.

Только ведь отвернулся от часов - и тут же **захотелось поглядеть**, который час. [_ru] → **BT:** As only [I] turned away from the clock – as immediately [I] **wanted to have a look** what time.

I natychmiast, kiedy już wiedziałem, że nie mogę go dojrzeć, **zacząłem się zastanawiać**, ktora godzina. [_pl] → **BT:** And immediately as already [I] knew, that I could not see, I **began to wonder** which hour.

[9] Then I **began to laugh**. [QUENTIN_eng]

Paskui **ėmiau juoktis**. [_lt] → **BT:** Then [I] **began to laugh**.

И **засмеялся**. [_ru] → **BT:** And [I] **laughed**.

Potem **zacząłem się śmiać**. [_pl] → **BT:** Then [I] **began to laugh**.

[10] <...> and heard the car growing louder and louder, until just as it **began to die away** it ceased all together. [QUENTIN_eng]

<...> girdėjau, kaip tramvajus burzgė vis garsiau garsiau, paskui jo garsas **ėmė silpti** ir galiausiai staiga nutilo. [_lt] → **BT: <...>** [I] heard how the streetcar rumbled louder and louder, then its sound **began to weaken** and finally immediately died.

<...> и слушаю, как трамвай громче, громче, теперь послабее, _ и тут звук разом **оборвался**. [_ru] → **BT: <...>** and [I] listen how the streetcar louder, louder, now weaker – and suddenly the sound at once **broke off**.

<...> i słyszałem narastający warkot, ktory potem, zaraz gdy **zaczął cichnąć**, nagle zamarł ze szczętem. [_pl] → **BT:** <...> and [I] heard a growing rumble which then, as soon as [it] **began to subside**, suddenly died utterly.

[11] <...> and I **began to listen** for the chimes and <...> [QUENTIN_eng]

<...> **įsiklausiau**, ar neskamba bokšto laikrodis, <...> [_lt] → **BT: <...>** [I] **listened** [attentively] if does not sound the tower clock <...>

<...> и **стал прислушиваться**, не прозвонят ли на башне;<...> [_ru] → **BT:** <...> and [I] **began to listen** [attentively] if it does not sound on the tower <...>

<...> i **zacząłem nasłuchiwać** uderzenia godziny, <...> [_pl] → **BT:** <...> and [I] **began to listen** [attentively] to the strikes [of] hours <...>

Prefixation could be used to avoid literal rendition in all these cases. For example, in Lithuanian it is possible to replace the phrase *ėmiau juoktis* ("I began to laugh") with the prefixed verbs *prajukau* and *susijuokiau*. Similarly, the verb *nusilpo* can be used instead of *ėmė silpti* ("it began to weaken"). The prefixes of the main verbs convey the nuance that the weak verb *begin* serves to express in English. In Russian it is plausible to replace *стал прислушиваться* ("I began to listen") with *прислушался* or *вслушался*. Meanwhile, *zaśmialam się* can be used instead of *zacząłem się śmiać* ("I began to laugh") and *zastanawiałem się* can replace *zacząłem się zastanawiać* ("I began to wonder") in Polish. These prefixed verbs would often be more customary in the translating languages than in the literal rendition of the English phrase.

The verb *going* used to express intention in the original text is even weaker in semantic terms. To use the main verb in the Future Tense is usually sufficient to express the idea of intention. However, the habit of word-for-word translation is so strong that the translators would still render this verb as a separate verb as follows:

[12] I never promise a woman anything nor let her know what I'm **going** to give her. [JASON_eng]

Aš niekada nieko nežadu moterims, juolab nesakau iš anksto, kiek duosiu. [_lt] → **BT:** I never nothing promise [to] women, especially do not say in advance how much [I'll] give.

Женщине я никогда и ничего не обещаю и вперед не говорю, сколько дам. [_ru] → **BT:** [To] a woman I never and nothing promise and in advance do not tell how much [I'll] give.

Nigdy nie obiecuję kobiecie niczego ani nie mowię, co **mam** jej **zamiar** dać. [_pl] → **BT:** Never [I] promise [to] a woman, nothing even [I] tell what [I] **have** to her **an intention** to give.

[13] I says when I'm up there I'm one of the boys, but I'm not **going** to have any woman calling me on the telephone. [JASON_eng]

Kai būnu pas tave, sakau, aš - toksai pat klientas kaip ir kiti vaikinai, tačiau **neketinu** leisti, kad kokia moteris man skambintų telefonu. [_lt] → **BT:** When [I] am at your [place], [I] say, I – the same client as other guys, but [I] do not **intend** to allow that some woman me would call by telephone.

Когда я у тебя, то я клиент не хуже всякого другого, но телефонных звонков от бабья не потерплю. [_ru] → **BT:** When I [am] at your [place], then I [am] a client not worse than any other, but telephone calls from women [I'll] not stand.

Jak tu przyjeżdżam, powiadam, to jestem taki jak inni chłopcy, ale nie pozwolę na to, żeby jakakolwiek kobieta dzwoniła do mnie. [_pl] → **BT:** When here [I] come, [I] tell, then [I] am the same as other guys, but [I'll] not allow that any kind of a woman calls to me.

In the above examples the Future Tense would have worked, though literal translations are also plausible. The Polish phrase *mam zamiar dać* in [12] might have been rendered single-handedly as *dam* ('[I] will give'), while the Lithuanian *neketinu leisti* in [13] might have become *neleisiu* ('[I] will not allow'). These variations illustrate the power of habit rather than constraints fixed in the translating languages.

Similarly, some lexical nouns might have been lost completely in the translations without compromising the meaning of the text. The low-frequency noun *o'clock* (freq. 10) is a case in point. Ellipsis is plausible in all three versions, but it is widespread only in QUENTIN_pl as seen in Table 4. The translational choices that occur only once are marked in yellow. The row labelled with 'Sent.' displays the indexes of the sentences of the original text in which the instances of *o'clock* occur. The sentences that are less than 50 sentences apart from each other are highlighted in tan.

Table 4 *O'clock* [QUENTIN_lt, _ru and _pl]

LT	ZERO	ZERO	ZERO	laikas	ZERO	ZERO	valandą	valandą	valandai	ZERO
RU	час	часов	часу	время	часу	ZERO	часового	час	часу	ZERO
PL	ZERO	ZERO	ZERO	czas	ZERO	ZERO	godzinę	ZERO	ZERO	ZERO
Sent.	2	82	638	675	681	794	976	2053	2063	2378

Out of 10 instances, the Polish translator drops repetitions eight times and uses two different variants, *czas* ('time') and *godzina* ('o'clock'), while six instances are dropped in QUENTIN_lt and only two instances are lost in QUENTIN_ru.

[14] Chauffeur brought it before ten **o'clock**. [QUENTIN_eng]

Vairuotojas jį atvežė prieš dešimt. [_lt] → **BT:** The driver him brought before ten.

Шофер доставил в десятом **часу**[_ru] → **BT:** The chauffeur brought at ten **o'clock**.

Szofer przywiozł go rano przed dziesiątą [_pl] → **BT:** The chauffer brought him early before ten.

[15] But I would have seen him and he cannot get another car for an hour because after six **o'clock**. [QUENTIN_eng]

Be to, aš būčiau jį pamatęs, ir įsėsti į kitą tramvajų jis negalėjo, nes buvo jau po šešių [_lt] → **BT:** Besides I him would have seen, and get it the other streetcar he could not, because [it] was already after six.

Притом бы я его увидел, а следующего трамвая ему целый час ждать, потому что после шести вечера.[_ru] → **BT:** Besides I him would have seen, and for the next streetcar for him a whole hour to wait, because [it was] after six of the evening.

Ale przecież powinienem był go zobaczyć, dopiero za godzinę będzie miał następny tramwaj, ponieważ po szostej. [_pl] → **BT:** But [I] should have it seen, just in an hour will [I] have the next streetcar, because [it was] after six.

Tables 5-6 illustrate further inconsistencies in the use of ellipsis within and across the translations of the Jason and Dilsey chapters respectively.

Table 5 *O'clock* [JASON_lt, _ru and _pl]

LT	valandą	valandą	ZERO	ZERO	valandą
RU	час	полдень	часов	часа	часов
PL	ZERO	ZERO	godzinie	ZERO	ZERO
Sent.	354	1153	1942	2224	2366

Table 6 *O'clock* [DILSEY_lt, _ru and _pl]

LT	valandos	valanda	ZERO	ZERO
RU	часов	час	ZERO	ZERO
PL	ZERO	ZERO	ZERO	ZERO
Sent.	209	989	1110	1356

In contrast to his abundant omissions in the far less redundant repetitions than the noun *o'clock*, the Russian translator is unusually moderate here. He does not omit a single instance of the repetition in JASON_ru, though once he employs the variant *полдень* ('midday') when the distance between the instances suddenly increases. However, he does lose half the repetitions in DILSEY_ru.

My hypothesis is that the dominating mode of the translations is linear. In Section 5.3, I pointed out that linear translation may lead to trivial attention to detail and regular inconsistencies. In particular in the Lithuanian and Polish versions we observe much focussing on the word level, as if the translators went from word to word and from sentence to sentence

without keeping an eye on the recurring motifs and symbols that emerge in those large networks of repetitions. Most certainly, some distracting and disrupting forces were at work here. Time pressure might have been responsible for why the translators did not follow through on how they dealt with various repetitions. It might not even have occurred to the translators to have a consistent strategy at least for some repetitions. Computer-assisted tools might also have been absent or of limited availability at the time of translation.

In search of consistency in response to repetitions, we might expect that doublets and triplets that occur in the same sentence are regularly omitted. If this were the case, the Frequency Hypothesis would be partially supported. Hence, in what follows I compare how the translators use omission in dealing with repetitions occurring in close proximity.

13.3 Omission of Dense Repetitions

1,849 words found in the string database belong to the types of repetitions that occur in the same sentence. The majority of them come from the Quentin chapter, but it is worthwhile noticing that, there, Faulkner often combines sentences and phrases into lengthy paragraph-like structures without punctuation. Sometimes the same word occurs four or five times in the same sentence even in the shorter narratives of Benjy and Dilsey, but the doublets are the most frequent type. According to the Frequency Hypothesis, higher frequencies are reduced more often than lower frequencies because their excess is more readily visible. Then it is plausible to assume that when words occur several times in close proximity, they are also more noticeable and bound to be lost in translation. Frequent and dense repetitions can at least be omitted more affordably than can rare and widely scattered words.

However, the choices for these types of repetitions vary within and across the translations as the following examples show:

[16] Then she saw Dilsey and she quit **calling** him and began to **call** Dilsey instead. [DILSEY_eng]

Paskui pamatė Dilzę ir ėmė **šaukti** ją. [_lt] → **BT:** Then saw Dilsey and began **to call** her.

Затем она увидела Дилси и **заладила** "Дилси" взамен. [_ru] → **BT:** Then she saw Dilsey and **repeated** ‘Dilsey’ instead.

Potem zobaczyła Dilsey i przestała wołać syna, a zaczęła przyzywać Murzynkę. [_pl] → **BT:** Then saw Dilsey and stopped **calling** the son, but started **to urge** the Nigger [woman].

[17] I felt the first **surge** of blood there it **surged** in strong accelerating beats [QUENTIN_eng]

pajutau pirmą kraujo **dūžį** paskui jie vis stiprėjo ir greitėjo [_lt] → **BT:** [I] felt the first blood **strike** then they [grew] stronger and quicker

Гулко **толкнулась** кровь в ладонь Еще еще все убыстренней [_ru] → **BT:** Loudly **pushed** the blood into the palm Again again accelereted

wyczułem pierwszą **falę** krwi **waliła** silnymi coraz spieszniejszymi uderzeniami [_pl] → **BT:** [I] felt the first **wave** of blood **beat** in strong [and] each time faster strikes

It is clear that in Example [16] both the Lithuanian and Russian translators find the double repetition of the verb *call** redundant. Hence, they omit the first instance. The translators downplay the effect of this repetition, thus losing the image of the nagging Mother. The Polish translator uses different variants instead. The second instance is rendered with the strong synonym that even reinforces the effect of iteration. In example [17] the Russian and Lithuanian translators drop the verb *surged* in a similar way. Meanwhile, the Polish translator employs the semantic variants, though her rendition of the entire original sentence is quite literal. The following example illustrates the case in which all the translators found the doublet of the verb *tell** meaningful enough to keep:

[18] " I **tells** you, breddren, en I **tells** you, sistuhn, dey'll come a time. [DILSEY_eng]
Aš **sakau** jums, mielieji broliai, aš **sakau** jums, mielosios sesės, ateis laikas. [_lt] → **BT:** I **tell** you, dear brothers, I **tell** you, dear sisters, [will] come a time.
Говорю вам, братья, и **говорю** вам, сестры, - придет срок для каждого. [_ru] → **BT:** [I] **tell** you, brothers, and [I] **tell** you, sisters – [will] come a term for everyone.
Powiadam wam, bracia, i powiadam wam, siostry, nadejdzie na nich czas. [_pl] → **BT:** [I] **tell** you, brothers, and [I] **tell** you, sisters, [will] come for them a time.

Perhaps the translators kept this repetition because it serves a rhetorical function in the speech of the pastor. However, if the use of many Faulknerian repetitions can be explained in terms of their stylistic value and purpose, the translators' choices are not equally transparent. Many close repetitions that do not have a strong rhetorical appeal in the original text still make their way into the translations. Therefore, we should be looking for a number of reasons rather than just one reason as to why responses to repetition are varied and inconsistent.

I mentioned in Section 9.3 that I did not quantify how many more repetitions the translators created. However, in string analysis it is impossible not to notice that every so often more repetitions tend to slip into the translations even if they are not present in the original as follows:

[19] Our shadows moved, but Dan's shadow didn't move except to **howl** when he did. [BENJY_eng]
Mūsų šešėliai juda, o Deno – nė krust, išskyrus tada, kai jisai **kaukia**. [_lt] → **BT:** Our shadows move, but Dan's – not a stir, except then when he **howls**.
Наши тени идут, а у Дэна ни с места, только **воет**, когда Дэн **воет**. [_ru] → BT: Our shadows go, but Dan's [moved] not from a place, only [it] **howls** when Dan **howls**.
Nasze cienie poruszyły się, ale cień Dana został nieruchomy, tylko **wył**, kiedy Dan **wył**. [_pl] → **BT:** Our shadows moved on, but the shadow of Dan stayed immobile, only [it] **howled** when Dan **howled**.

[20] Keep your [graphic sign] on Mottson, the gap filled by a human **eye** with an electric pupil. [DILSEY_eng]

Nenuleiskite [graphic sign] nuo Motsono, tarpas tarp žodžių buvo užpildytas **akies** su elektrinės lemputės vyzdžiu. [_lt] → **BT:** Do not lower [graphic sign] from Mottson, the gap between the words was filled in with an **eye's** with electric bulb pupil.

Глаза на Моттсон! - причем после слова "Проезжающий" был нарисован **глаз** с электрическим зрачком. [_ru] → **BT: Eyes** on Mottson! – besides after the word "Traveller" was drawn an eye with an electric pupil.

Miej oko na Mottson, a w pustym miejscu było oko ludzkie z elektryczną źrenicą. [_pl] → **BT:** Have an **eye** on Mottson, and in the empty place was a human **eye** with an electric pupil.

[21] That quick her train caught up over her arm she **ran out** of the mirror like a cloud, her veil swirling in long glints her heels brittle and fast clutching her dress onto her shoulder with the other hand, **running out** of the mirror the smells roses roses the voice that breathed o'er Eden. Then she was across the porch <...> [QUENTIN_eng].

Taip greitai, persimetusi per ranką valktį, **išbėgo** iš veidrodžio kaip debesis, šydas tik sūkuriavo ilgais blyksniais, kulniukai skubriai švysčiojo, kita ranka gniaužė suknelę ant peties, **bėgo** iš veidrodžio, iš rožių, rožių aromatas, balsas, tyliai skambėjęs virš Edeno. Paskui **nubėgo** per verandą, <...> [_lt] → **BT:** So quickly, having thrown over [her] arm the train, [she] ran out of the mirror like a cloud, the veil was just swirling in long flashes, the heels promptly flashed, the other hand was pressing the dress to [her] shoulder, [she] **ran out** of the mirror, out of roses, roses' fragrance, a voice, quietly resounding over Eden. The [she] **ran** through the porch <...>.

Опрометью, перекинув через руку шлейф и облаком **летя** из зеркала, фата струится светлым переливом, дробно и ломко стучат каблучки, другой рукой придерживает платье на плече - **бегом** из зеркала, из аромата роз на глас, над Эдемом прозвучавший. **Сбежала** с веранды, <...> [_ru] → **BT:** Headlong, having thrown over [her] arm the train and cloud-like **flying** from the mirror, the veil flowing in light spills, drummingly and brashly rapped the heels, with the other hand [she] holds the dress on the shoulder – [she] **ran out** of the mirror, from the fragrance of the roses onto the voice [that] over Eden sounded. [She] **ran away** from the porch <...>.

Szybko, z trenem przerzuconym przez rękę, **wybiegła** z lustra niby obłok, welon jej wirował w długich lśnieniach, **biegła** na obcasach kruchych i prędkich, przytrzymując drugą ręką suknię na ramionach, **wybiegła** z lustra zapachy róże róże, głos, który tchnął ponad rajem. Potem **przemknęła** przez ganek, <...> [_pl] → **BT:** Quickly, with the train thrown over [her] hand, [she] **ran out** of the mirror like a cloud, the veil for her swirling in long shines, [she] **ran** on the heels brittle and swift, pressing with the second hand the gown onto [her] shoulders, [she] **ran out** of the mirror smells roses roses, a voice that breathed over paradise. Then [she] **flashed** through the porch, <...>.

The examples above show a range of contexts and means of how repetitions can be created in translation. In Example [19] both the Russian and Polish translators repeat the verb *howl** where Faulkner used ellipsis. Besides, the Polish translator also keeps the repetitions of the noun *shadow*. In Example [20] the same two translators create a double repetition by using the word *eye* instead of its graphic picture. Meanwhile, in the example to follow all three translators insert the verb *run* once or even twice. Here the original sentences are rather long and the translators might have struggled to render their winding structures coherently. Adding one more repetition or making the omitted one explicit seems to be useful in maintaining cohesion in such cases.

And yet cohesion does not always take priority. Some words are rare, but the translators find their omission affordable. The next examples show how the translators deal with the specific noun *surrey* which occurs only twice in close proximity.

[22] Clare I do not see how come Jason will not get a new **surrey**. [BENJY_eng]
Niekaip nesuprantu, kodėl Džeisonas nenupirko naujo **vežimaičio**, → **BT:** No way [I] understand why Jason did not buy a new **carriage**. [_lt]
Непонятно мне, почему Джейсон не покупает новый, → **BT:** Not clear [to] me why Jason does not buy a new [one]. [_ru]
W głowie się nie mieści, że Jazon tyle czasu nie kupuje nowego **powozu**. → **BT:** In [my] head [it] does not fit that Jason so long does not buy a new **carriage**. [_pl]

[23] Go on, TP Drive that **surrey** like Roskus told you, now. [BENJY_eng]
Važiuok, Ti Pi, vadeliok **karietą** taip, kaip tave mokė Roskus. → **BT:** Drive, TP, rein the **coach** so as [to] you taught Roskus. [_lt]
Трогай, Ти - Пи. Правь, как учил тебя Роскус. → **BT:** Move on, TP. Steer, like taught [to] you Roskus. [_ru]
Ruszaj, T.P. Masz powozić, jak ci Roskus przykazał. → **BT:** Go on, TP. [You] have to drive like [to] you Roskus commanded. [_pl]

In both the cases the Russian translator loses the word *surrey* completely. The reader is left to imagine how the characters travel. Meanwhile, the Lithuanian translator renders the word with the variants *vežimaitis* and *karieta*, which denote quite different things. The first signifies a simple carriage used to transport goods, while the second word refers to a brougham. As Foregrounding Theory predicts, higher frequencies are more prominent and hence more memorable. The translators might not have lost sight of this word, had it been more frequent. In Chapter 16, I shall discuss more examples of how repetitions slip away, though those cases are related to an increase in distance.

It is possible that these inconsistencies appeared at the hands of the editors. The true nature of these adjustments might well emerge in the kind of analysis used in genetic criticism, as I already mentioned in Section 7.2. A translator's drafts might bring to light clearer trajectories and migrations across the text that otherwise seems chaotic and random. Many such choices cannot be taken at face value to infer what exactly motivated the translators (or

their editors) in their decisions and how premeditated those choices are. But here omissions in general could be a straightforward way of adjusting the pace or the flow of the sentences rather than persistently avoiding the repetitive. Some cases, nevertheless, are distinctive enough to interpret omission as a strategy of making some content less visible, which I will discuss in the following section**.**

13.4 Omission and Content

While many omissions and a few additions observed in this study turn up as a means of improving the grammatical aspects of writing, a number of cases come across as complications for what they mean. The translators' choices contrast coherently particularly in religious and socio-political contexts. The following examples show that the Russian translator omits religious references where the other two translators keep them explicit:

[24] **Lawd** knows. [BENJY_eng]
Viens **Viešpats** težino [_lt] → **BT:** Only **Lord** knows.
А кто его знает с чего, [_ru] → **BT:** Who knows what for?
Bog jeden wie [_pl] → **BT: God** alone knows.

[25] You will know in the **Lawd** own time. [BENJY_eng]
Sužinosite, kai bus **Viešpaties** valia. [_lt] → **BT: [**You'll] find out, when is **Lord's** will.
Придет время - узнаете. [_ru] → **BT:** Time [will] come – [you'll] find out.
Dowiecie się wszystkiego w Dzień **Pański**. [_pl] → **BT:** [You'll] find out everything in the Day of **Lord**.

[26] **Lawd**, they will all hear us. [BENJY_eng]
Viešpatie, jie mus išgirs. [_lt] → **BT: Lord**, they [will] hear us.
Они же услышат. [_ru] → **BT:** They [will] hear.
Rety, usłyszą nas. [_pl] → **BT: Gosh**, [they'll] hear us.

The Russian translator loses nearly all the instances of the spoken variant *Lawd* (freq. 6). As seen in the back-translations in Examples [24-25], he does not simply replace them with ellipsis. Instead, he paraphrases the clauses in such a way that we cannot trace any reference to a metaphysical being. He similarly deals with the noun *God* (freq. 9) in the Dilsey chapter as follows:

[27] "Gret God," he said. [DILSEY_eng]

- Didysis **Dieve**, - sušuko jis. [_lt] → **BT:** Great **God**! he shouted.
- Ты что? - ахнул Ластер, <...> [_ru] → **BT:** You what [are you mad]? gasped Luster.
- O **Jezu**! _ zawołał. [_pl] → BT: Oh **Jesus**! shouted [he].

[28] Gret God!" [DILSEY_eng]
Didysis **Dieve**! [_lt] → BT: Great **God**!
< > [_ru]
O **Jezu**! [_pl] → **BT:** Oh **Jesus**!

[29] Benjy, fer **God's** sake!" [DILSEY_eng]
Bendži, dėl **Dievo** meilės! [_lt] → BT: Benjy, for **God's** love!
Бенджи, имей совесть![_ru] → **BT:** Benjy, have conscience!
O **rany**, Benjy! [_pl] → **BT: Gosh**, Benjy!

Here the Russian translator once again shifts his reader's attention away from God. In Example [28] the entire clause is removed, which might be classified as a censoring lacuna that serves to remove the unwanted. In addition, *Jesus* is the only name that the Russian translator omits most (see Chapter 17). As I pointed out in Chapter 6, Faulkner was always a complicated author to translate right from the very early attempts to introduce his writings to the Russian readership. Bearing in mind the political climate of the period when the translation was published[32], it is little wonder that the translator treads carefully in making his choices, one of which concerns the swearword *dam* (freq. 70) in the Jason chapter. There it serves to articulate Jason's overwhelming hatred of the surrounding world in general. But the Russian translator always removes the negative adjective whenever it occurs before nouns signifying race or ethnicity, as we can see in the following examples:

[30] I feed a whole **dam** kitchen full of niggers to follow around after him, but if I want an automobile tire changed, I have to do it myself. [JASON_eng]
Šeriu pilną virtuvę **suknistų** negrų, kad paskui jį sekiotų, o kai reikia pakeisti mašinos padangą, turiu daryti tai pats. [_lt] → **BT:** [I] fodder the full kitchen of **fucking** Negroes to after him follow, but when [it] needs to change an automobile tire, [i] have to do it myself.
Кормлю тут полную кухню черномазых, чтобы ходили за ним, а в результате шину и ту некому сменить, кроме как мне самому. [_ru] → **BT:** [I] feed here the full kitchen of niggers ['smeared in black' in literal sense] to go after him, but in result a tire and it nobody can change, except only for myself.
Karmię całą bandę Murzynow, żeby za nim chodzili, ale jak trzeba założyć koło w samochodzie, muszę to robić sam. [_pl] → **BT:** [I] feed the whole gang of Negroes to after him go, but when [it] needs to change a tire in the car, [i] have it do myself.

[31] Let these **dam** trifling niggers starve for a couple of years, then they'd see what a soft thing they have. [JASON_eng]
O kad tie **prakeikti** dykaduoniai nigeriai pabadautų porą metelių, tada suprastų, kaip jiems viskas sviestu tepta. [_lt] → **BT:** If only those **damned** niggers starved a few good

[32] These were the years of Brezhnev's rule under which the KGB regained its power and repressive cultural policies were reinstalled after a brief period of liberalisation triggered by Stalin's death.

years, then [they'd] understand how everything is with butter spread [sense 'life is good'].

Пусть бы эти черномазые лодыри годик - другой поголодали, тогда бы поняли, какая им сейчас малина, а не жизнь. [_ru] → **BT:** Let those niggers ['smeared in black' in literal sense] lazy-bones a good year-another starved, then [they'd] understand what for them now is raspberry, not life [sense 'life is good'].

Gdyby te **przeklęte** czarne lenie pogłodowały sobie przez parę lat, toby zrozumiały, jak lekkie mają życie. [_pl] → **BT:** If only those **damned** black lazybones starved for them for a several years, then [they'd] understand how light [they] have life.

[32] <...> so a bunch of **dam** eastern jews I'm not talking about men of the jewish religion," I says. [JASON_eng]

Kad saujelė **prakeiktų** Rytų pakrantės žydų - aš nekalbu apie žydų tikėjimą išpažįstančius žmones, - sakau. [_lt] → **BT:** That a little handful of **damned** East coast Jews – I do not mention about Jewish belief confessing people – [I] say.

Чтоб кучка нью - йоркских евреев - я не про лиц иудейского вероисповедания как таковых, я евреев знавал и примерных граждан. **[_ru]** → **BT:** That a little band of New-York Jews – I'm not about persons of Judaic confession as such, I used to know the Jews and similar citizens.

Na to, żeby kupa **przeklętych** Żydow ze wschodu, nie mowię tu o ludziach wyznania mojżeszowego - powiadam <...> [_pl] → **BT:** That a group of **damned** Jews from the East, [I] do not speak here about people of confession Judaic, [I] say.

[33] <...>, I just want my money back that these **dam** jews have gotten with all their guaranteed inside dope. [JASON_eng]

<...> aš tenoriu susigrąžinti savo pinigus, tuos, kuriuos tie **prakeikti** žydai išviliojo su savo garantuota konfidencialia informacija. [_lt] → **BT:** I just want to get back my money, those that those **damned** Jews wheedled out with their guaranteed confidential information.

Мне единственно вернуть деньги, что у меня эти евреи выжулили своей гарантированной конфиденциальной информацией. [_ru] → **BT:** For me just get back the money that those Jews wheedled out by their guaranteed confidential information.

<...> ja chcę jedynie dostać z powrotem moją forsę, ktorą mi wyciągnęły te **przeklęte** Żydy z ich obiecywanymi poufnymi informacjami. [_pl] → **BT:** I want only get in return my dough, which from me coaxed out those **damned** Jews with their promised confidential informations.

The Russian translator loses about 40% of this high-frequency word by omission or rewording. By contrast, the Lithuanian and Polish translators retain above 80% of this repetition. Apart from these suggestive cases, there is a range of words in which high omission occurs for less apparent reasons.

This study is not designed to examine in detail how the translators deal with repetitions by their lexical category, but some preliminary observations suggest that there is much more to explore in further research. The levels of relative omission are high in certain nouns, verbs and adjectives of varying frequencies. Quite a few repetitions of concrete and abstract nouns, such as *air*, *company*, *cat* and *glove* in JASON_pl, or *thing*, *water*, *moment* and *food* in DILSEY_ru are lost. Paradoxically, the translations share some concrete nouns in which omission does not occur at all, as discussed in Section 16.3.

The verbs also attract intensive omission, but they are by far more frequent a group than the common nouns. All three translators tend to omit and reword the verbs denoting movement or sound, e.g. *go**, *come**, *run**, *hush**. In addition, the semantically weak verbs that have multiple senses and are used in unusual ways are also omitted more frequently. As the most frequent and varied group, the verbs are extremely evocative and provide much content to process in translation. As explained in Section 2.3.2, too many repetitions cause the language to lose its meaning. We may speculate that this lexical abundance causes semantic satiation due to which we cannot cope with too much information.

Meanwhile, adjectives and adverbs are the smallest group, but very few of their repetitions are retained. It is possible that the translators do not find the roles of the adjectives to be significant, but their low frequency may also make them less noticeable.

These mixed results are likely to reflect mixed effects that repetitions have on the translators. Some repetitions are lost because they are not sufficiently prominent; while other words are so suggestive that content comes first in decision-making. The following chapter focuses on more examples of the impact of content, which is reflected in differences in the use of variation.

Chapter 14 Semantic Aspects of Variation

The abundant repetitions of Faulkner's novel *The Sound and the Fury* provide a great deal of content. Since our attention is naturally selective, the translators cannot be expected to give all the repetitions the same amount of attention, unless they made it their ultimate target to render everything that is repeated in an uncompromisingly uniform manner. Some repetitions come to the fore, while others remain in the background. What comes to the fore is reflected in the use of variation. Although many reasons for making the meaning shift are not obvious from the textual analysis, the contrast among those shifts bring into view the interpretative aspects of decision-making that does not fit the binary descriptions of The Linguistic Restraint Hypothesis.

Since variation is a much more widespread response to repetitions than omission, at least in this case study, it provides a good range of choices to compare interpretative differences among the translations. In what follows I discuss at length three cases of semantic variation in the open choices where the translators could either opt to retain repetitions or render them even more variably than they actually do.

14.1 Case 1: The Noun *House**

The analysis of both frequent and infrequent repetitions reveals overall a great degree of semantic variation among the translations even in linguistically unrestricted choices. While we could interpret excessive omission as a deliberate way of getting rid of some troublesome content, as seen in Section 13.4, variation does not lend itself to the same line of explanation. As I have already observed, content seems to come first for the three translators considered in this study. Although they retain many Faulknerian repetitions, it is obvious from their renditions that retaining the symbiosis of form and sense is not their priority. Hence, the analysis of variation primarily brings to light how the translators read the original text. However, in the next chapter I will tackle the issues of how they read instead.

My first example concerns the noun *house** (freq. 39) from the Dilsey chapter. Faulkner uses it in a generic way to refer to some place of dwelling. Had he wanted to be more descriptive, he would not have fallen short of finding more specific words in the English language. But Faulkner often chooses not to expose social contrasts through detail. Meanwhile, the Russian version offers a different perspective. The translator uses 11 semantic variants to render the noun *house** as compared to five variants found in the alternative versions. Figure 15(a) displays (see page 120) all the choices the translators made for the noun *house**. Each instance of the noun repetition is enumerated under the label SENT. Each instance is aligned with its translating matches presented under the labels LT, RU and PL, which stand for each translating language. The label DIST indicates the number of sentences in between those sentences in which the repetitions occur.

The equivalents *nam** and *dom** dominate the Lithuanian and Polish patterns, respectively. Both translators hold onto the repetition pattern of the original text, while the Russian version is far more diverse. The Russian translator puts a substantial effort in making variable semantic

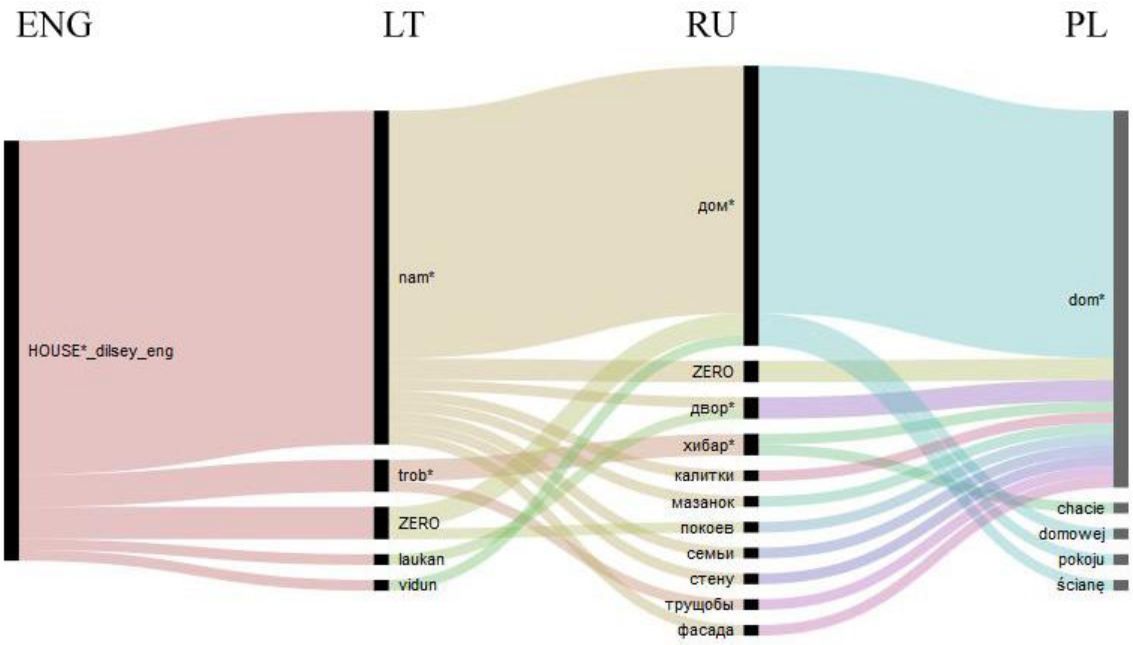
choices. However, Figure 15(a) does not foreground where exactly the semantic choices differ and where they are similar in the translations. The alluvial diagram in Figure 15(b) visualizes the extent of semantic variation and asymmetries for the noun that could have been translated in all the translations with one variant. Under the label ENG is represented the repetition of *house** depicted as a whole fabric which is then unravelled and recombined in the translations. The integrity of the original repetition is lost to varying degrees in each rendition.

Figure 15(a) Sequential variants for *house [DILSEY_]**

SENT	DIST	LT	RU	PL
1	0	trobą	хибару	domu
2	3	namų	мазанок	domow
3	1	trobą	хибарой	chacie
4	65	namo	домом	domem
5	12	namą	дом	dom
6	7	namą	ZERO	dom
7	8	ZERO	покоев	domu
8	8	namuose	ZERO	domu
9	209	namie	дома	domu
10	4	namų	семьи	domu
11	8	namie	дома	domu
12	16	namų	дому	domowej
13	35	ZERO	дом	domu
14	44	namuose	доме	domu
15	10	namų	доме	domu
16	11	namų	доме	domach
17	4	namą	стену	domu
18	1	namo	доме	ścianę
19	46	namuose	дома	domu
20	27	ZERO	дома	domu
21	7	namo	дома	domu
22	37	namų	дома	domu
23	3	namų	дома	domu
24	37	namo	дому	domu
25	19	laukan	дворе	domu
26	50	namą	дом	domu
27	47	troboms	трущобы	domy
28	161	namą	фасада	dom
29	25	namuose	доме	domu
30	98	namų	двора	domu
31	1	namą	дома	domem
32	4	vidun	дом	pokoju
33	55	namie	доме	domu
34	6	namai	дом	domu
35	30	namą	дома	dom
36	223	namo	калитки	domow
37	72	namą	дом	domowi
38	81	namo	дом	domu
39	46	namai	дом	domu

In Figure 15(b) the intertwined threads connect different translating variants for the same English word. For example, where the Lithuanian translator chooses the adverb *laukan* (‘outdoors’, ‘out’), the Russian translator opts for the noun *двор** with a similar meaning (‘yard’, ‘outdoors’), while the Polish choice is a repetition of *dom** (‘house’).

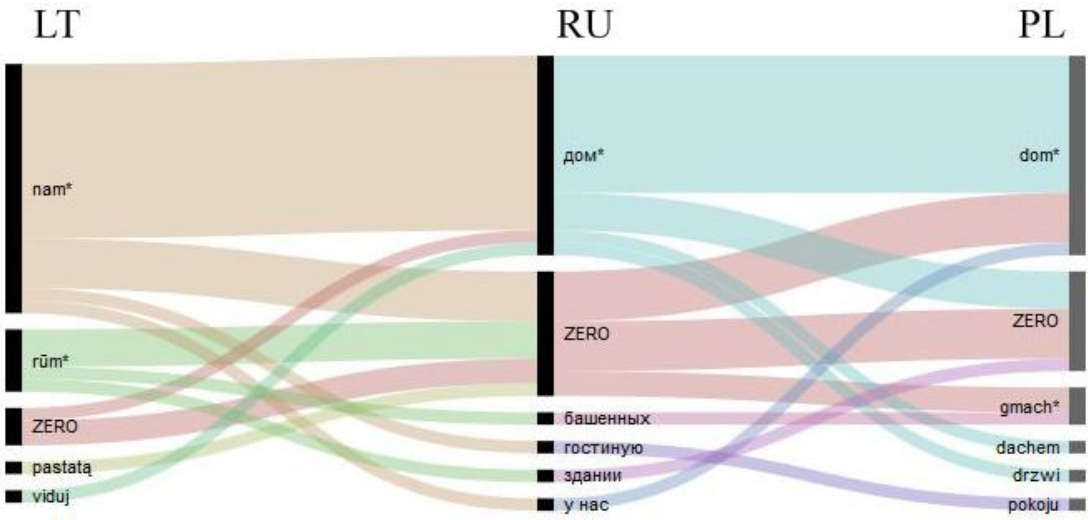
Figure 15(b) Variation pattern for *house [DILSEY_]**



The noun *house** is a broader concept than the semantic variants found in the three renditions of the Dilsey chapter in English. The generic terms are potentially more open to variation in translation. Each translator makes use of this semantic openness in different ways; yet unanimously, they use more variants for *house** than for its specific synonym *cabin* (freq. 11) in the same chapter. The Russian variants range from the nouns denoting different types of houses, such as ***трущоба*** (‘slum’), ***хибара*** (‘hovel’), ***мазанки*** (‘huts’), to architectural details, such as ***фасад*** (‘façade’), ***покои*** (‘rooms’), *стена* (‘wall’), *двор* (‘yard’) and ***калитка*** (‘wicket’). We find the nouns that refer to the poor quality of housing in the description about the black population. The variants ***трущоба***, ***хибара*** and ***мазанки*** create the image of poverty, thus bringing forth the motif of social destituteness not emphasized in the original narrative. Although the Lithuanian and Polish translators would occasionally employ specific words like *troboms* (‘huts’) and *chacie* (‘hut’), they remain neutral in those cases where the Russian translator foregrounds social contrasts.

The repetitions of the noun *house** (freq. 30) occur in a different context in the Jason chapter. Here Jason refers specifically to the courthouse (e.g. ‘at the courthouse clock’) and his family house (e.g. ‘meals are served in this house’). As seen in Figure 16, all the choices are rather neutral, though the extent of semantic variation among the translations is great again.

Figure 16 Variation pattern for *house [JASON_]**



The Lithuanian translator remains most consistent in using the major variant *nam** (‘house’). She also omits fewer repetitions than does the Russian translator, who often uses ellipsis instead. Here all the choices are far less nuanced than those in the renditions of the Dilsey chapter, but they still focus on some specific aspects. The choices for *courthouse* (freq. 5) are somewhat more interesting as they highlight how a degree of literalness varies across the translations. This compound noun co-occurs twice with *clock* and *yard*, and once it occurs on its own. Both the Polish and Lithuanian translators use the literal equivalents *gmach sądu* (‘edifice of court’) and *teismo rūmai* (‘palace of court’), respectively. Variation in the Polish case is minimal – that is, once the Polish translator replaces the noun with the pronoun, while the other time she uses only *sąd*. Both equivalents are acceptable in this context, which does not mean that other possibilities are excluded. For example, the Russian translator uses the adjective as in *<u>башенные</u> часы* (‘clock of the tower’) to render the phrase *the courthouse clock*. He is also more distant from the verbatim when rendering *the courthouse yard* with *двор суда* (‘yard of court’) or simply *двор* (‘yard’). Incidentally, the Lithuanian translator creates new meanings by rendering the noun *yard* as *kiemas* (‘yard’) and *sodas* (‘orchard’). This difference in meaning is unexpected since only a few sentences separate both the instances of the repetition.

In the following two sections I discuss verbs of variable frequencies that are used in Faulkner’s *The Sound and the Fury*. Their renditions also reveal a degree of semantic variation, which raises further questions as to why some very specific choices are made in the cases where one would least expect them and why the choices in general are not consistent within the translations.

14.2 Case 2: The Verbs *Hunt**, *Laugh**, *Hit** and *Lay**

The verbs *hunt** (freq. 7), *hit** (freq. 20), *laugh** (freq. 16) and *lay** (freq. 13) that appear only in Benjy’s thought highlight his very dispassionate way of observing the world. Due to the lack of detail and context, the reader should find it difficult to tell how Benjy feels about what he sees and hears. The verbs *hunt** and *hit**, for example, are particularly disorienting. In some cases

they are stripped of obligatory objects, as in Examples [34-35], or of optional modifiers, as in Examples [36-37].

[34] Luster was **hunting** in the grass by the flower tree.

[35] They **hunted** in the branch.

[36] Through the fence, between the curling flower spaces, I could see them **hitting**.

[37] He **hit**.

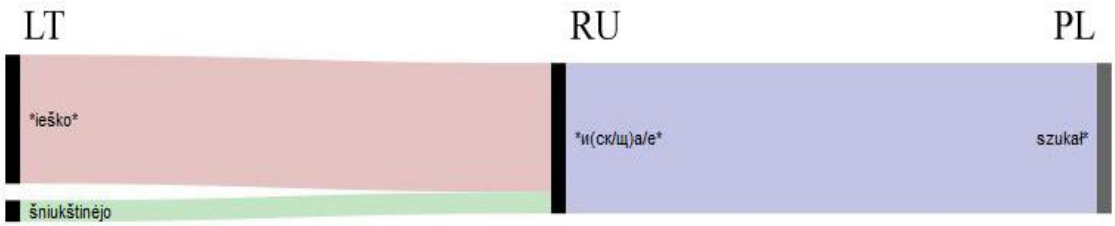
From the context above, it is not clear straight away what Benjy really sees. It seems that something violent is happening until it emerges that Benjy is watching his companion search for a ball in Examples [34-35]. In the next two examples he appears to be observing the game of golf.

Although dispersed at wide intervals, as seen in Figure 17(a), seven instances of the verb *hunt** come from one episode that focuses on Luster's attempt to find the golf ball. It is worth mentioning that the major episodes are fragmented into pieces and scattered in an anachronous manner all over the Benjy chapter to create the effect of incoherent memories and illogical narration. Hence, we can observe quite large distances between some instances of the repetition.

Figure 17(a) Sequential variants for *hunt [BENJY_]**

As seen in Figure 17(b), the translations are symmetrical to each other on the semantic level, except for a unique variant in the Lithuanian version. However, the differences do not end here. The choices vary considerably on the morpho-syntactic level.

Figure 17(b) Variation pattern for *hunt [BENJY_]**



Both the Russian and Polish patterns rely on one variant, though the last Russian instance of *проискали* ('spent an amount of time searching for') brings forth the aspect of an extended activity by means of prefixing the main verb. Curiously, the Russian translator mainly uses the Present Tense forms, though Benjy's original narrative favours the Past Tense in contrast to other narratives in English. On the morpho-syntactic level, the Lithuanian pattern is most varied. It shifts in between the infinitive form (i.e. *ieškoti*) and non-finite forms, the prefixed (i.e. *apieškojo* emphasizes the end of the search) and non-prefixed variants. The expressive synonym *šniukštinėjo* ('sniffed around') also slips into the Lithuanian version. It is likely that the translator lost the thread of the repetition in between Cases (2) and (3), which are separated by 594 sentences, as seen in Figure 17(a). Since this does not happen again even when the distance increases to 1640 sentences between Cases (4) and (5), we can assume that this pattern reflects unusual individual responses to the content. They can hardly be predicted and explained by both the Reduction and the Linguistic Restraint hypotheses.

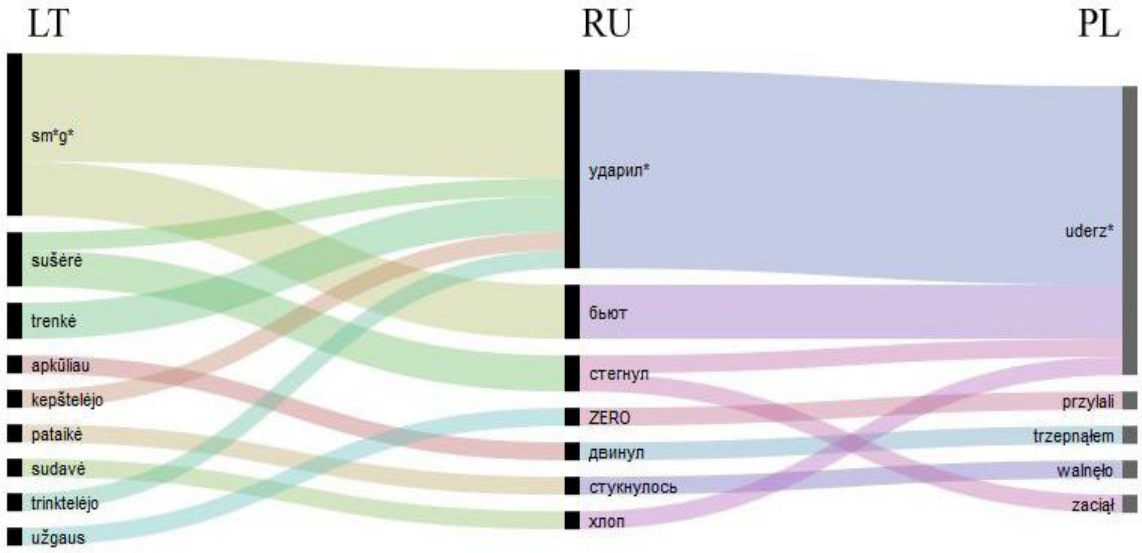
Since the verb *hit** is more frequent than *hunt**, the translators might have found the former more prominent. Their dispersion patterns are similar as both verbs are spread widely across the narrative. As seen in Figure 18(a), the first six instances of the verb *hit** are close to each other. But for some reason, the Russian translator shifts between two variants straight away, while the other two translators hold onto one variant (i.e. *sm*g** in _lt and *uderz** in _pl).

Figure 18(a) Sequential variants for *hit [BENJY_]**

SENT	DIST	LT	RU	PL
1	0	smūgiuoja	бьют	uderzali
2	3	smūgiavo	бьют	uderzali
3	1	smogė	ударил	uderzył
4	0	smogė	ударил	uderzył
5	4	smogė	ударил	uderzył
6	9	smūgiavo	бьют	uderzali
7	344	sušėrė	стегнул	zaciął
8	37	sušėrė	стегнул	uderzył
9	134	užgaus	ZERO	przylali
10	87	pataikė	стукнулось	walnęło
11	228	trenkė	ударил	uderzył
12	9	smogė	ударил	uderzył
13	883	trinktelėjo	ударился	uderzyło
14	9	trenkė	ударил	uderzyła
15	423	kepštelėjo	ударила	uderzyła
16	163	smogė	ударили	uderzył
17	23	smogė	Ударил	uderzył
18	179	sušėrė	ударила	uderzyła
19	47	sudavė	хлоп	uderzyła
20	364	apkūliau	двинул	trzepnąłem

Figure 18(b) compares the extent of semantic variation across the translations of the verb *hit**. While the Polish pattern is most moderate in the use of synonyms, the Lithuanian translator finds a range of means to refer to physical force as a form of violence. Her dominant choice is the verb *smogti* ('to strike, to hit'), but the other eight variants, such as *trenkti* ('to bang, to slam'), *trinktelėti* ('to give a light blow'), *kepštelėti* ('to scratch'), *suduoti* ('to strike'), *sušerti* ('to whip') prevail where, by contrast, the Polish translator uses one variant. Sometimes interpretations stand wide apart. For example, the Lithuanian translator uses the strong verb *apkūliau* ('gave a thrashing') for the same instance that is rendered rather neutrally as *двинул* ('moved') in the Russian version.

Figure 18(b) Variation pattern for *hit [BENJY_]**



By means of verbs, Faulkner creates an abstracted and detached, or even deluded, vision of Benjy. The verb *laugh*, for example, occurs in the scenes of violence in which Quentin beats up the black servant T.P. who gets himself and Benjy drunk during Caddy's wedding. Out of sixteen instances, only once is the verb modified with the unusual phrase 'some more'. In all cases the verb appears at the end of the clauses, discontinuing them in an abrupt manner that creates a narrative lacuna as in the following examples:

[38] TP was **laughing**.

[39] Every time Quentin thumped him against the wall he tried to say Whooey, but he couldn't say it for **laughing**.

[40] He flopped on the door and **laughed**.

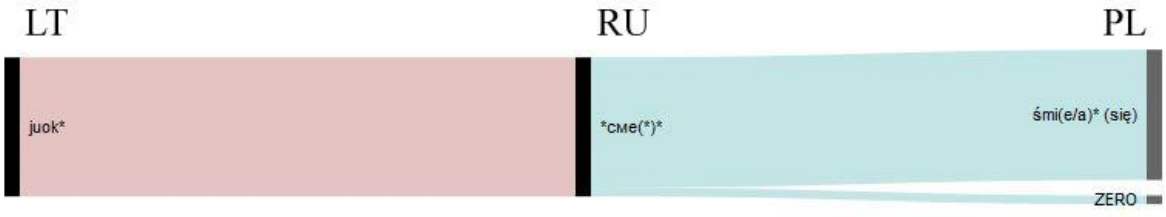
Figure 19(a) displays the translation variants for each instance of the repetition of *laugh** (freq. 16).

Figure 19(a) Sequential variants for *laugh [BENJY_]**

SENT	DIST	LT	RU	PL
1	0	juokėsi	смеется	śmiał się
2	1	iš juoko	смеха	się śmiał
3	4	juokėsi	смеется	Śmiał się
4	5	juokėsi	смеется	się śmiał
5	1	juokėsi	смеется	śmiał się
6	17	juoktis	смеется	Śmiał się
7	33	juokiasi	смеется	śmieje
8	745	juoktis	засмеялся	się śmiać
9	1	juokėsi	смеется	śmiał się
10	1	juoką	смеяться	się śmiać
11	73	juoktis	засмеялся	się śmiać
12	2	juoką	смеяться	się śmiać
13	4	juokėsi	смеется	śmiał się
14	2	juokdamasis	смеется	ZERO
15	4	juokdamasis	смеется	śmiejąc się
16	147	juoksies	посмеиваться	śmiałbyś się

The morpho-syntactic nuances again reveal what each translator reads into the original narrative. The Russian translator, for example, uses the prefixed forms, such as *посмеиваться* (‘to chuckle’) and *засмеялся* (‘he began to laugh’), while the other two translated the phrases *began to laugh* literally as *ėmė juoktis* (_lt) and *zaczął się śmiać* (_pl). But the Lithuanian translator employs a range of verbal forms, such as the past form *juokėsi* (‘he laughed’), the present participle *juokdamasis* (‘while laughing’), the infinitive *juoktis* (‘to laugh’) and the nouns *iš juoko/juoką* (‘out of laughter/laughter_accus.’). This type of variation seems to arise from the need to adjust the sentence flow. The Polish translator, by contrast, uses only the non-finite verb forms. Despite morphological nuances, on the semantic level all three translations are symmetrically faithful to the original repetition, as seen in Figure 19(b).

Figure 19(b) Variation pattern for *laugh [BENJY_]**



The verb *laugh** may be rendered variably in all three translating languages if only the translators figured out more meaning from the context or if they wanted to avoid this repetition. We have already seen that the noun *house** and the verb *hit** evoked diverse responses. The lexical means are also abundant in all three translating languages for conveying the intended meaning. Lithuanian, for example, offers emotionally marked synonyms such as *kvatoti* (‘to laugh out loudly’), *žvengti* (‘to laugh loudly like a horse’), *krizenti* or *rizenti* (‘to giggle’), *prunkšti*

('to snicker') and the like. The Russian synonyms include the neutral variants *смеяться* or *хохотать* ('to laugh out loudly') and the more specific words *хихикать* ('to giggle'), *громко ликовать* ('to chortle') or *ржать* ('to laugh loudly like a horse'), while a few Polish synonyms are *chichotac* ('to giggle') and *parskać* ('to snicker'). Nevertheless, the translators did not find the verb to be as evocative as the verbs *hit** and *lay**. Its dispersion pattern of predominantly short distances, as seen in Figure 19(a), might have also contributed to a better retention of this repetition.

It is curious that some less frequent and more neutral verbs trigger more semantic variation than the more prominent ones. Like the verb *hit**, the verb *lay** (freq. 13) is rendered in such a way, as seen in Figure 20(a).

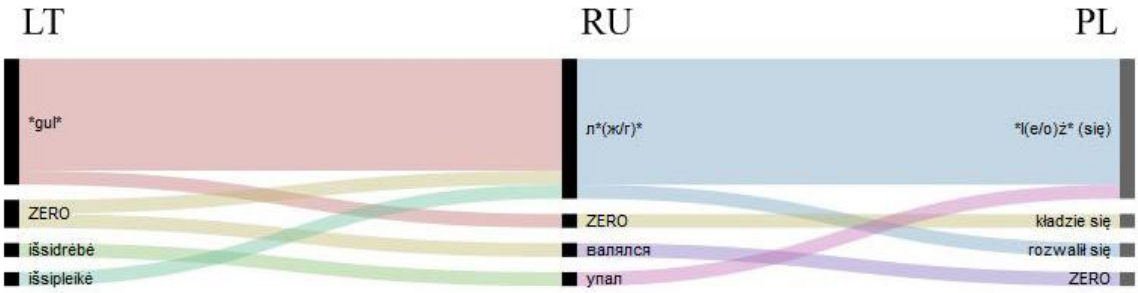
Figure 20(a) Sequential variants for *lay [BENJY_]**

SENT	DIST	LT	RU	PL
1	0	išsidrėbė	упал	leżał
2	418	ZERO	лежит	leży
3	147	guli	лежит	leży
4	139	išsipleikė	лег	położył się
5	132	gulėjo	лежит	leżał
6	575	atsigulė	лег	rozwalił się
7	103	ZERO	валялся	ZERO
8	267	atsigulkite	ZERO	kładzie się
9	10	gulėjo	легла	leżała
10	167	gulėti	лежать	leżeć
11	1	atsigulkite	ляге	położyć się
12	15	gulėjo	лежит	leżał
13	210	gulėjo	лег	położył się

It is intriguing that at some points the Russian and Lithuanian translators derive negative senses from the impartial language of Benjy's narrative. For example, the Lithuanian verbs *išsidrėbė* ('wallowed like a heavy bag') and *išsipleikė* ('sprawled') depict drunken and beaten T.P., one of the black servants. But the other two translators render these cases rather neutrally. For example, the Russian translator uses a more specific verb *валялся* ('wallowed, rolled') in the episode in which Luster explains to others where he found the golf ball. The Polish pattern contains a single variant *rozwalił się* ('sprawled'), which depicts one of Caddy's suitors rather negatively. It contrasts with the overall neutral Polish verbs *leżeć* ('to lie') and *kłaść się* ('to lie down') of which the former is the more dominant choice. Perhaps these semantic nuances represent the feelings that the translators developed towards some characters.

The semantic pattern of the verb *lay** is illustrated in Figure 20(b).

Figure 20(b) Variation pattern for *lay [BENJY_]**



It is curious that apparently simple words like *house*, *hit* and *lay* turn out to be a better canvas for evoking emotions than more vivid words, which are translated plainly. On the other hand, both the verbs *hit** and *lay** are on average more widely dispersed across the text than the other verbs discussed in this section. Only twice, for example, do the instances of the verb *lay** occur in close proximity, as seen in Figure 20(a). This suggests that distance may cause the translators to lose sight of the repetition threads and thus opt for different variants. I will elaborate on the distance factor in Chapter 15, but in the meantime let us explore the verb *say** which is another interesting example that illustrates what the translators make of the meaning of repetitions.

14.3 Case 3: The Reporting Verb *Say**

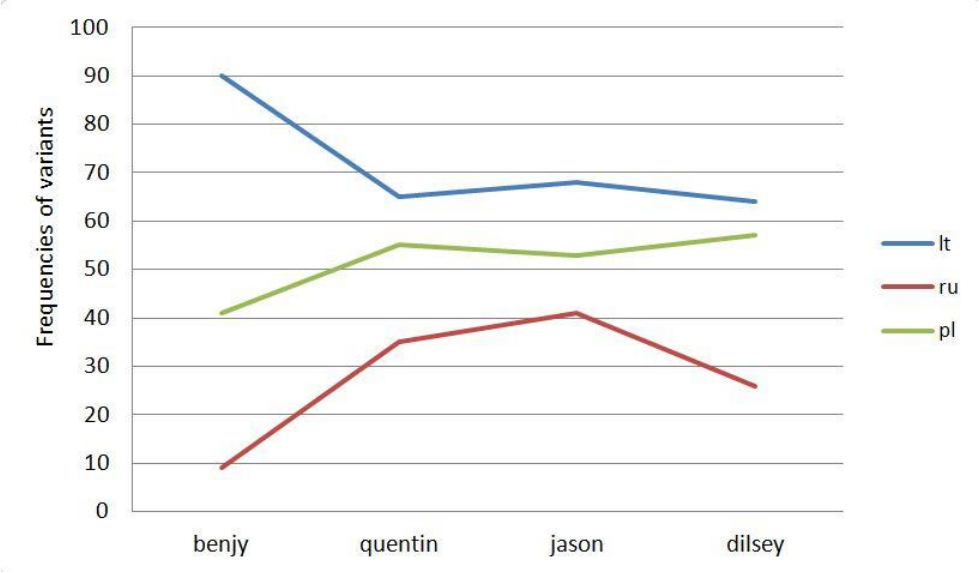
The case of the reporting verb *say** challenges Klaudy's conclusion that it is translated with less variation in Indo-European (IE) languages than in Hungarian because "such variety either does not exist in IE languages, or is not set in motion in this function (that is, in the function of verbs reporting dialogue in literary work)" (2010, p. 88). One of such languages she examined is Russian. It is highly probable that the Hungarian translators tend to use more variation in general, but this needs to be proven on a much larger scale than Klaudy chooses to explore. In the light of her findings, it is difficult to pin down what contributes to the differences among the translations. Without really large corpora, we do not have a measure for literary norms, which Klaudy holds responsible for a high variation in Hungarian translations. As I already pointed out in Section 1.3, cultural tolerance is too vague a concept for describing the nature of responding to repetition in translation.

It is commonplace in the domestic literatures of my three translating languages to use a rich range of specific verbs to convey the tone, emotions and attitudes of a speaking character in the reporting clauses. Variation observed in this study is neither fixed nor dictated by the systems of the translating languages. Although the three translators make different choices to varying degrees, nearly all the synonyms used in one translation to characterize a speaker are possible in the other two languages. Moreover, the translators employ the semantic variants in uneven ways depending on how the translators envisage the role of a speaker.

Most importantly for the argument in my study that responses to repetitions are hybrid, I observe that in this case repetitions are well tolerated, that their retention is combined with variation even in the same translation and that variation is not endless.

Figure 21 illustrates the trends that trace how the levels of different variants alter within and across the translations by chapter.

Figure 21 Distribution of variation in the verb say* by chapter



The numbers of semantic variants for the verb *say** range widely across the translations by chapter. The Lithuanian and Russian translators differ radically in the Benjy chapter. The former employs variation vigorously: 90 semantic variants. Meanwhile the strategy of the Russian translator alters across the narratives: he keeps the synonyms to a minimum in the Benjy chapter, but it all changes in the Jason chapter in which the use of variants increases four-fold. By contrast, the levels of variants are similar in each chapter in the Polish rendition. This range clearly shows that languages are not restrictive. The Russian and Lithuanian translators, at least, gravitate between normative and individual preferences here. In some narrative cases we observe their lavish use of variation in the reporting clauses, which is commonplace in their domestic literatures. In addition, as I already postulated earlier, high frequencies are prone to evoke diversity in the translators' choices. But in some other cases they control rigidly the frequencies of synonyms. Variation emerges as a manipulable stylistic choice. The translators (and, perhaps, their editors) "map" their own views and visions onto what they read into the extensive repetitions and what they subsequently write in translation.

Let us focus on the chapters of Benjy and Dilsey. They are of about the same size, but their levels of repetitiveness differ most. The semantic pattern is so irregular that frequency alone, if at all, cannot be held responsible for its shape.

14.3.1 Variation in the Benjy Chapter

In the Benjy chapter Faulkner pointedly uses the verb *say** as a stable repetition. He disconnects the reporting clauses from the dialogue with a period to emphasize their phenomenological function in characterizing how Benjy sees and understands the world. Bockting (1995, p. 45) interprets these constructions as a means of exposing the cognitive

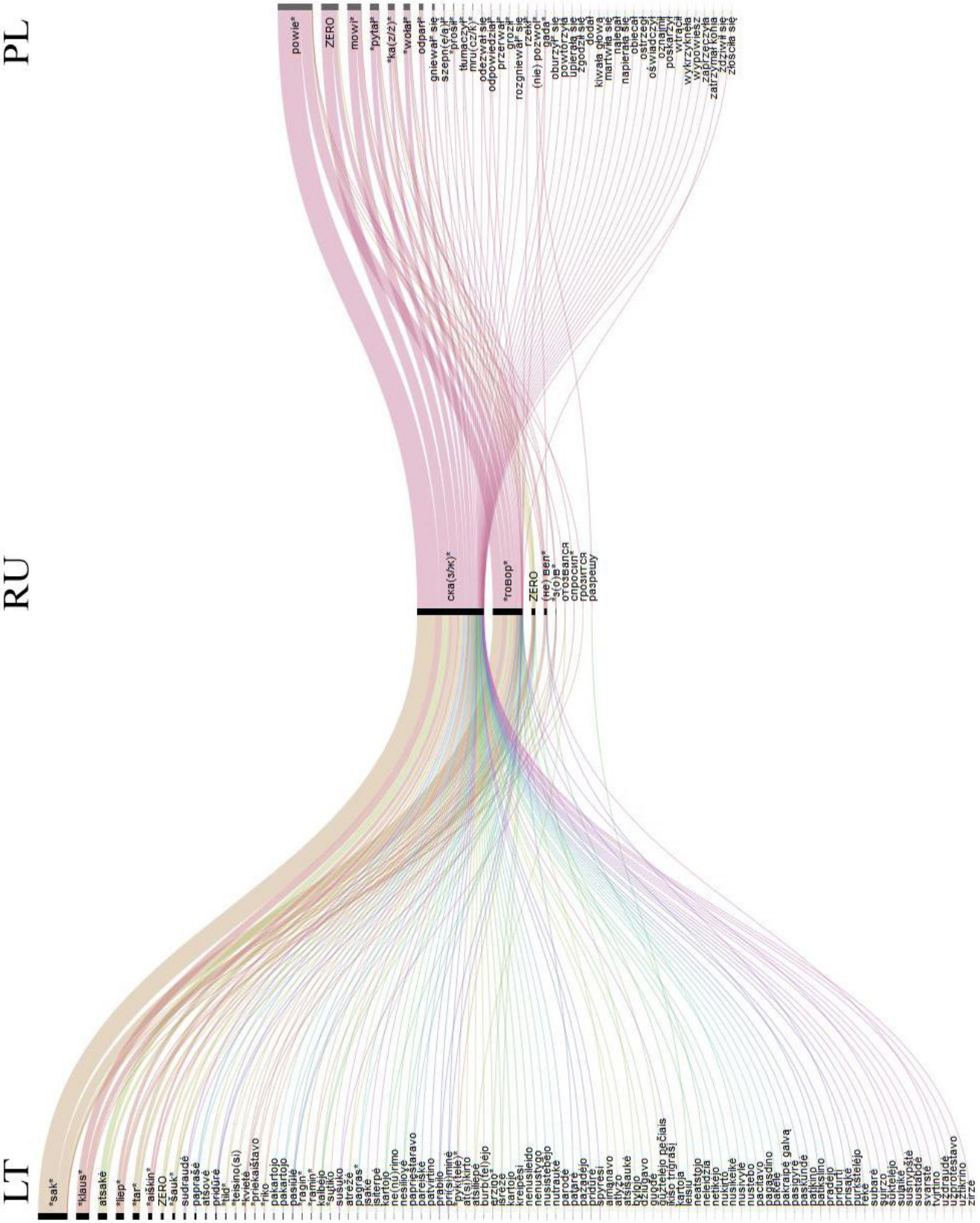
deficiencies of Benjy's mind. In Benjy's mind the speech is dissociated from whoever speaks. The sound is disconnected from its source and thus deprived of any meaning. Speech turns into noise. But the signs that Faulkner leaves do not prevent the three translators from translating freely at the word level. The pattern illustrated in Figure 22 (see page 132) shows at a glance an array of choices they make.

It is curious that the Lithuanian and Russian translators go to the opposite extremes in their response to the repetition whose function Faulkner makes so outstandingly clear. Unusual to his overall style, the Russian translator uses only 8 semantic variants of which two are dominant – namely, *ска(з/ж)** (freq. 611) and **говор** (freq. 275). The Lithuanian translator goes as far as to use 90 semantic variants for 960 instances of the verb *say**, though her use of overall variation is midway in comparison to those of the other two translators (see Figure 7). The Polish translator uses 40 different words in this case.

By means of variation, the Lithuanian translator saturates the dialogues with so many nuances as to suggest that she finds no stylistic purpose in this particular structural device of Faulkner's. Her response does not lend itself readily to the hypothesis that more repetitions attract more reduction. By contrast, the Russian translator is indiscriminate about the content the verb may have evoked though his language is not more limited than that of the Lithuanian or Polish translators. This contrast in responses may well illustrate the psychological effect that the semantic deficit of Benjy's language has on the translators. They seem to compensate for his verbal deficiency to varying degrees in their renditions.

Like the Hungarian translators that Klaudy quotes in her study (2010), both the Lithuanian and Polish translators use specific verbs that specify the speaker's emotions, psychological states and bodily movements. The numerous variants of how something is being said enrich the portrayal of the characters, creating the hierarchies and relations among them. By means of different verbs, some characters come across as more sympathetic, while others are construed as domineering or defiant. For example, in the Lithuanian version Caddy emerges as a defiant character whose confrontation is focused on her mother. Whenever she interacts with her mother, the translator construes the image of rivalry, which Caddy opposes (e.g. *nenustygo* → 'could not calm down', pasiteisino → 'explained herself', atsikirto → 'snapped back') and Mother seeks to control (e.g. *paprašė* → 'asked', *pasiūlė* → 'suggested', *papriekaištavo* → 'reproached'). The Polish translator, however, adds more character to Dilsey, emphasizing her gentle and subdued side. In Polish, Dilsey speaks softly (e.g. *mruczala* → 'purred', 'muttered', *jęknęła* → 'groaned'), but she is also protective whenever Jason inquires about Quentin (e.g. *obruszyła się* → 'frowned'). Meanwhile, in the Lithuanian rendition, Dilsey is portrayed as a far more domineering and assertive person: she commands (*paliepė*), explains (*aaiškino*) and disciplines (*sudraudė*) while she interacts with the other characters. By contrast, the image of Jason evokes antipathy due to the mostly negative verbs, such as *zirzė* ('whimper'), *erzinosi* ('teased'), *pagrasino* ('threatened'), *išrėžė* ('retorted') in Lithuanian, and *groził* ('threatened'), *gniewał się* ('was angry'), *poskarżył się* ('complained') in Polish. These verbs that appear in the Benjy chapter construe a potrayal not made explicit in the English version.

Figure 22 Variation pattern for *say [BENJY_]



14.3.2 Variation in the Dilsey Chapter

In the Lithuanian version of Dilsey's narrative, 414 instances of the verb *say** are rendered with 63 semantic variants. The Russian translator increases them to 25 variants, while 56 variants occur in the Polish rendition as seen in Figure 23 (see page 133). Curiously, here the Polish translator uses more variants than in the longer and more repetitive chapters. In Section 12.1, I already noted my observation that her narrative attracts the most change in response to repetition as compared to the other chapters.

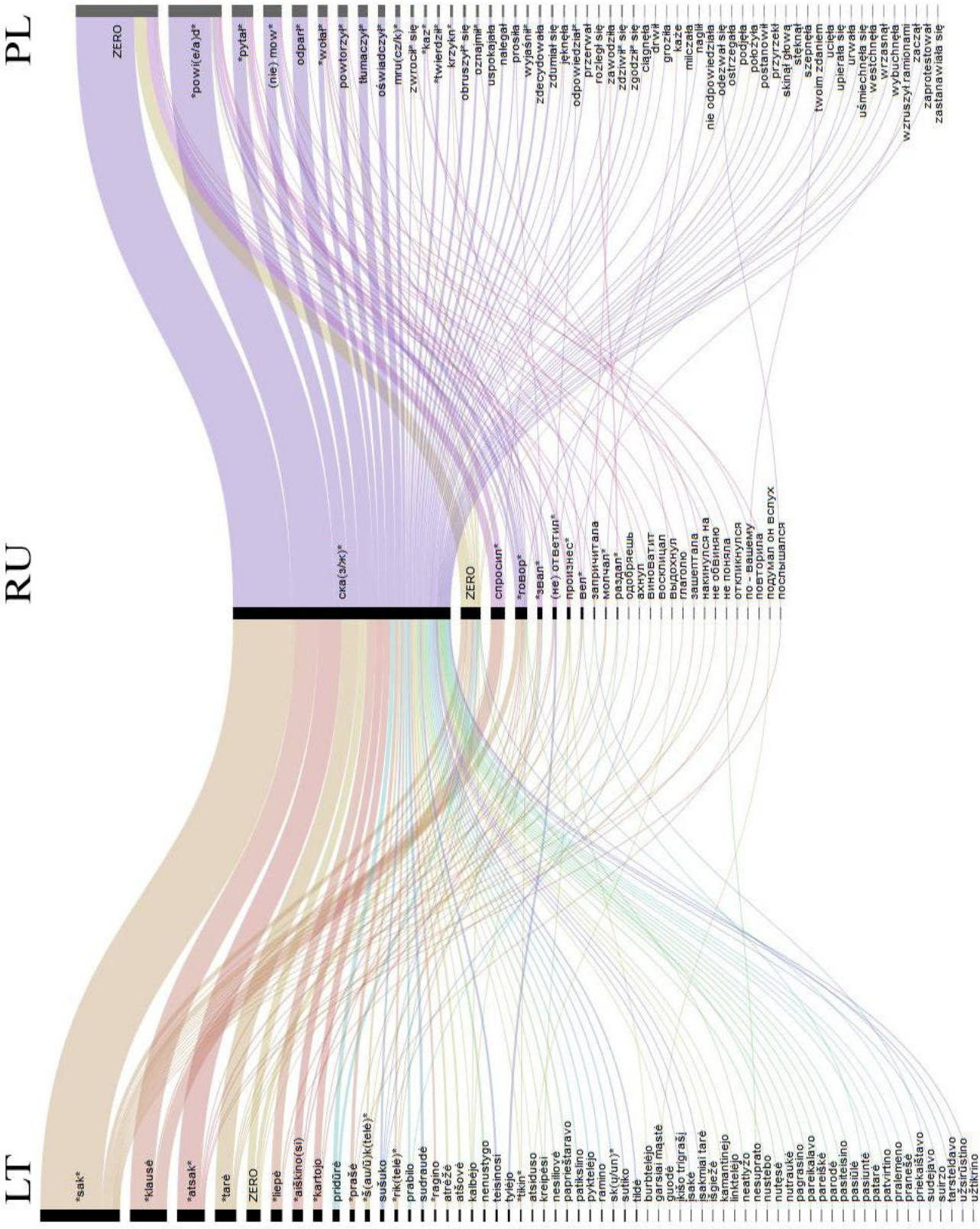
Although we observe a semantic range in response to high frequencies, variation is not limitless. The translators still tend to opt for one variant that dominates over other choices. Usually, the dominant variants are the direct equivalents of the original words. For example, the Russian verb forms *сказала / сказал*, the Polish verb forms *powiedział / powiedziała* and the Lithuanian verb *(pa)sakė* were the major choices for the English verb *say**. I will revisit the issue of centrality in Section 15.1.

While the Russian translator opts for rather neutral words, the choices of the other two translators are reminiscent of a psychological portrayal of characters found in literary realism. The Lithuanian translator uses this strategy to the highest degree, while the Polish translator focuses on specifying some aspects of speech or sound (e.g. *tłumaczyła* → 'explained', *rozległ się* → 'sounded', *odparł* → 'replied'). Unlike the other versions, the Lithuanian interpretation of Dilsey is also most consistent across the chapters. The translator portrays Dilsey as having authority and influence (e.g. *atšovė* → 'retorted', *atrėžė* → 'retorted', *įsakė* → 'ordered', *ramino* → 'calmed down', *kamantinėjo* → 'interrogated', *paliepė* → 'commanded'), while the correspoding clauses are often omitted in the Polish version or contain the choices that give different nuances to the character (e.g. *obruszyła się* → 'bridle at something', *mruczała* → 'purred', *powtarzała* → 'repeated').

But new details also emerge in the alternative renditions of the Dilsey chapter. In Lithuanian Mrs Compson comes across as a weak character who constantly complains (e.g. *teisinosi* → 'try to justify', *skundėsi* → 'complained', *ėmė skųstis* → 'began to complain'). The corresponding Polish choices are again rather neutral verbs, e.g. *mowiła* → 'told', *ciągnęła* →'trailed'. Meanwhile, Jason is a clear villain in both renditions, though he appears as more extrovert in the Lithuanian version (e.g. *pyktelėjo* → 'vexed', *išgiežė* → 'vented', *įsakmiai tarė* → 'said insistently', *pakartojo* → 'repeated') than in the others and, in Polish he shows a range of reactions (e.g. *mruknał* → 'purred', *skinął głową* → 'nodded', *drwił* → 'reviled', *nalegał* → 'urged', *zdumiał się* → 'got amazed').

It is interesting to compare each speaking character by the numbers and types of variants employed by the translators. How the characters are portrayed in translation might be interpreted as translating strategies in relation to ideologies of gender, political beliefs and perhaps personal experiences. Yet due to the scope and scale of my study, this level of analysis would be a digression from both my topic of interest and my objectives. However, the cultural and psychological aspects of literary translation are underexplored and therefore they would undoubtedly be interesting enough to merit further research.

Figure 23 Variation pattern for *say [DILSEY_]



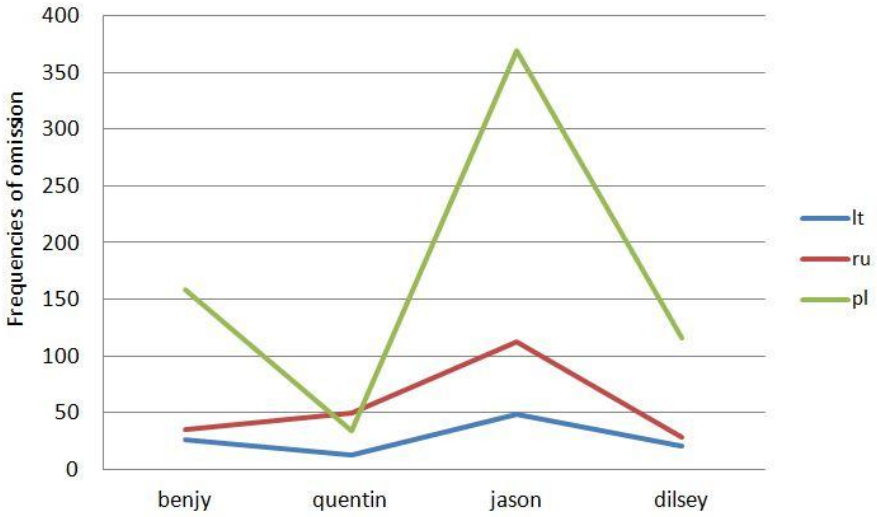
This brief overview of semantic examples contests the limited view of the Reduction Hypothesis that the type or the meaning of a repetition does not matter in translation. On the contrary, high frequencies seem to be more evocative suggesting that they represented a mine of meaning to the translators. The types and uses of different variants illustrate how the translators conceived their vision in reimagining the narrative world of *The Sound and the Fury*.

14.3.3 Omission across Chapters

In Section 12.1, I posited that omission and variation inherently serve different purposes. The renditions of the verb *say** seem to reinforce this assumption. In this context, I do not associate variation with intention to reduce repetitions. For further comparison I therefore bring into focus how omission varies in the renditions of the verb *say**.

The trends in Figure 24 trace fluctuation in the distributions of omissions by chapter.

Figure 24 Distributional trends of omission in the verb *say by chapter**



The Russian translator preserves best the repetition of the verb *say** on both the formal and the semantic level. He uses both least variation and little omission. Although the least amount of omission is found in the Lithuanian version, overall this verb is least affected in the Russian rendition if we combine the frequencies of omitted and reworded repetitions. Thus his choices are most symbiotic.

We do not observe this much attention to form and sense in the Russian rendering of other high-frequency words. But the high degree of variation found elsewhere does not mean that the translators find other repetitions less meaningful, unless we have evidence to speculate that the repetitions were simply overlooked due, for example, to large distances. It would be more accurate to say that the translators interpret differently the role and meaning of the repetitions. Content naturally comes first, while the formal features like frequency are of a secondary concern. Such is the case of the Lithuanian choices for the reporting verb, as discussed in the previous two sections.

The Polish case is somewhat different. Here the omissions are far more frequent than in the other two versions, with a small exception in the Quentin chapter. The number of omissions is staggering in the Jason chapter. The Polish translator does not omit any other words to this degree. A similar tendency is observed only in her rendering of the pronouns, discussed in Section 17.2. The translator finds both the pronouns and the phrase *I say* in the Jason chapter equally redundant. Since she treats two different lexical groups in a similar way, we can speculate that only in the Polish case does extensive omission serve to eliminate the words that do not bear much meaning to the translator. In Jason's original speech the phrase *I say* serves as a kind of interjection to emphasize his authority whenever he feels insecure. Jason has complicated relationships with the female characters, such as his mother, sister, lover and servant. This repetition helps to emphasize the ego-centric and controlling nature of Jason whose behaviour often comes close to violence. But the Polish translator (or her editor) either overlooked this function or found it insignificant. By removing the phrase from her version, the translator tones down Jason's insistence on dominance.

Differences and similarities in the use of omission and variation help us envisage to some extent how the translators interpreted the original narrative, but most of the time they do not explain why specific choices arise or what exactly triggers them.

Although some choices emerge as part of coherent and meaningful interpretation, they may well be random. In what follows I will discuss the degree of randomness observed in the spatio-temporal patterns that underlie the translators' responses to Faulknerian repetitions.

Chapter 15 Spatio-Temporal Patterns of Response to Repetitions

One of the most interesting questions is whether a translator's response to repetition is as well-organized as a writer's choice to repeat some words. The Reduction Hypothesis suggests that an intention to reduce repetitions is a driving force in translation. Thus it rules out an element of randomness which I envisage to be inherent to the making of translation. We may choose an unadventurous way to follow the text in a linear fashion, but its intrinsic labyrinth imminently bears on us.

Although time understood as a socio-historical force is an interesting subject, in this chapter I bring into focus evidence that links the spatio-temporal effects of distance to changes in the translators' choices. It takes time and effort to traverse the text from one page to another. To use the topographic metaphor, the labyrinth of puzzling senses and competing choices reveals itself to a translator fragment by fragment, but never as a whole. As part of that structure, the meaning of repetitions is not only lost but also (re)discovered in the process of translating.

Sections 15.1 and 15.2 describe and discuss the emerging spatio-temporal patterns of loss and (re)discovery among lower frequencies, whereas Sections 15.3 and 15.4 focus on larger dynamic patterns among high frequencies.

15.1 Random Variance

Increase in distance, as measured by the number of sentences in between the instances of repetitions, often co-occurs with shifts in the patterns of variation. This finding suggests that every so often the translators lose track of repetitions and their own previous choices. The distance effect is observed in a number of repetition strings that are rendered with an odd variant. The translations would be symmetrical to the original text on many occasions if not for those random choices. There is nothing unusual or intricate in the semantic and syntactic use of many words that are rendered with an odd variant. The verbs *hear** and *lie**, the nouns *lantern** and *grave** are such repetitions, as discussed below.

The position of odd variants varies within repetition strings, but most often they are found either at the very beginning or at the end of strings. Tables 7-12 illustrate these shifts. In the row labelled *Sent*. I indicate the numbers of the sentences in which the variants occur. I also assigned darker colours to the rows that refer to the sentences in close proximity.

Table 7 *Lantern** **[QUENTIN_pl]**

PL	lampy	latarnię	latarnię	latarnię	latarnię	latarni	latarnię	latarnia
Sent.	612	821	822	828	837	839	846	858

Table 8 *Lie [QUENTIN_ lt, _ru, _pl]**

LT	pripasakoja apie tai aibes nebūtų dalykų	nemeluoja	meluojate	melagis	melagis	pamelavo	sumeluoti	melą
RU	лгут	лгать	лжете	лжец	лжете	солгал	солгать	лгущим
PL	kłamią	skłamać	kłamiesz	łgarz	kłamiesz	skłamał	kłamać	kłamstwa
Sent.	73	123	179	1082	1717	2123	2382	2404

Table 9 *Neat* [QUENTIN_pl]

PL	zręczne	schludnej	schludna	schludnej	schludnych	schludne	schludne
Sent.	1101	1106	1111	1111	1111	1117	1270

Table 10 *Arm [JASON_lt]**

LT	alkūnės	ranką	ranką	ranką	ranką	ranką	rankomis
Sent.	116	118	163	171	880	904	2275

Table 11 *Grave* [JASON_ lt, _ru, _pl]

LT	kapą	kapą	kapą	kapą	grabe
RU	могилу	могилу	могилу	могилу	гроба
PL	grob	grob	grob	grob	grobu
Sent.	662	670	676	687	1868

Table 12 *Newspaper [QUENTIN_ lt, _ru, _pl]**

LT	laikraščius	laikraščio	laikraščio	laikraštį	popierius	laikraščio	laikraštį
RU	газеты	газету	газетный	газету	обертки	газеты	газету
PL	gazety	gazety	gazety	gazetę	gazety	gazety	gazetę
Sent.	273	1114	1161	1311	1436	1843	2323

One-off variants are observed to occur in all the cases. For example, the first instance of the noun *lantern** is rendered as *lampy* (‘lamps’) in Polish. After a while the translator shifts and continues using a more equivalent choice *latarn** (‘lanterns’), as seen in Table 7. The next example illustrates a similar pattern. The Polish translator uses the nominal variant ***łgarz*** (‘liar’) only once to render the verb *lie**, as seen in Table 8. If she had chosen the synonymous noun ***kłamca*** (‘liar’), she would have retained the repetition along with the dominant verbal variants **kłam** (‘to lie’) and the nominal variant ***kłamstwa*** (‘lies’). By comparison, in the first instance of the same repetition the Lithuanian translator uses an idiom that translates as ‘to tell a plethora of incredible things’ before she shifts to the direct equivalent **mel** (‘to lie’). Meanwhile, the Russian translator is very consistent in retaining these repetitions. Furthermore, the adjective *neat* in Table 9 is rendered into Polish once as the adverb ***zręczne*** (‘skillfully’), but the remaining part of the string is translated with one semantic variant *schludn** (‘neat’), as seen in Table 9. In Table 10, the Lithuanian translator starts with the specific variant ***alkūnės*** (‘elbows’) for the noun *arm** before shifting to one nominal variant *rank** (‘hand’,‘arm’). The noun *grave** is rendered with the direct Lithuanian equivalent *kap** (‘grave’), as seen in Table 11, but in the last instance the translator opts for the German loanword *grabe* (‘grave’, ‘coffin’) which is normally found in

colloquial speech. Finally, the noun *newspaper** is rendered as ***обертки*** (‘paper wrappers’), while the Lithuanian translator opts for the equivalent *popieriau*s (‘paper’) and the Polish translator keeps the variant *gazet** (‘newspaper’) all along the string.

We can notice that odd variants sometimes co-occur with an increase in distance as in Tables 7 – 8 and 11 – 12, while in Tables 9 – 10 and 13 – 14 they occur in close proximity.

Table 13 *Sin** **[QUENTIN_ru, _pl]**

RU	безбожное	грех	грех	грехи	грехи	грешен	грехи
PL	grzeszne	grzech	grzech	grzechy	grzechy	grzechy	win
Sent.	365	646	646	661	661	661	661

Table 14 *Count** **[JASON_lt, _ru, _pl]**

LT	suskaičiuok	perskaičiavau	perskaičiavau	atskaičiavau	suskaičiavau	paskaičiuoti	perskaičiau
RU	посчитать	пересчитал	пересчитал	отсчитал	насчитал	прикинуть	пересчитал
PL	policz	przeliczyłem	przeliczyłem	odliczyłem	Zliczyłem	podliczyć	przeliczyłem
Sent.	458	761	1655	1825	1881	1887	2386

The noun *sin** (Table 13) is once translated into Polish as *win* (‘faults’) in the sentences where repetition occurs four times. By comparison, the Russian translator uses an odd adjectival variant ***безбожное*** (‘godless’) for the same noun in the first instance, but he retains the repetition when it occurs in close proximity. Perhaps the Polish translator found the repetition too redundant after all, while distance seems to have been at work in the Russian version. In the next example (Table 14) only the Russian translator renders the verb *count** with an odd variant ***прикинуть*** (‘to estimate roughly’), while the other translators retain one-variant symmetry. Since some shifts occur in close proximity, we need to consider distance as a spatio-temporal construct. It is possible that the translators lost the meaning of a repetition when they resumed their work after a break. Some stylistic or linguistic complications might have distracted them, which might have caused the effect of repetition blindness (see Section 2.3.1).

It is notable that the dominant variants in these cases are the most straightforward matches of the English words examined, while all the one-off variants show some meaning deviation from the central equivalents. For example, the odd Polish variant *lampy* (Table 7) does not match the specific meaning that the English word *lantern* denotes. Another odd choice ***zręczne*** (‘handy’, ‘skilfully’) for the adjective *neat* seems more interpretative than the direct equivalent *schludnie* (Table 9). The Polish noun *win* (‘fault’) that occurs only once contrasts with the most obvious equivalent *grzech* of the English word *sin** (Table 13). Meanwhile, the odd variant ***безбожное*** (‘without God’, ‘godless’) in the Russian rendition of *sin** puts an emphasis on God’s absence. The shares of the dominant variants found in each repetition string might provide more insight into the tendencies and the degrees of reduction. In case central and basic variants are dominant in the majority of strings, it can be argued that neither reduction nor variation is the major objective of translation.

Random variance is also observed in the high-frequency words whose repetitions appear stable in the original text. The odd variants are often neutral in meaning, but the idiomatic expressions of the translating languages are also encountered. Significant shifts in meaning are

more often observed either in low frequencies, which I shall discuss in the following section, or in high frequencies of variable dispersion patterns (see Sections 15.3 and 15.4). Distance is a contributing factor in both cases. The examples below illustrate further random variation in the translations of the verb *forget**.

Table 15 *Forg*t [JASON_lt, _ru]**

LT	pamiršau	pamiršo	pamiršau	išdulkėjo iš galvos	pamiršime	suabejojau	pamiršau
RU	забыл	забыла	забыл	забыл	забудем	уточнить	не до головы
Sent.	455	744	1134	1680	1770	1985	2218

Table 16 *Forg*t [QUENTIN_lt, _ru, _pl]**

LT	**RU**	**PL**	**Sent.**
pamirštum	забывал	zapomnieć	4
pamiršau	оставил	zapomniałem	212
pamiršęs	забыл	zapomniałem	308
nebepamenu	забыл	zapomniałem	515
nepamiršta	не забывает	zapominają	602
pamirš	забудет	zapomnieć	652
užmirš	забудет	zapomni	654
užmiršti	забыть	zapomnieć	661
pamiršdavau	забывал	zapominałem	795
pamiršęs	забыл	zapomniałem	1421
užmiršau	забыл	zapomniał	1649
užmiršo	забыл	zapomniał	1870
pamiršk	забудь	przestań myśleć	2194
pamiršau	забыл	zapomniałem	2403
pamiršau	забыл	nie mam	2449
pamiršęs	ZERO	zapomniałem	2451

The direct equivalents of the English verb dominate in all the translations. Yet the random variants are mostly neutral. For example, the Russian choices *уточнить* ('to clarify'), as seen in Table 15, and *оставил* ('left something by forgetting'), as seen in Table 16, are very factual. The root of the Lithuanian variant *nebepamenu* ('do not remember') is an antonym. As presented in Table 16, the Polish choices *przestań myśleć* ('stop thinking') and *nie mam* ('do not have') also do not have any marked connotations. In Table 15, the phrases *išdulkėjo iš galvos* ('evaporated from my head') in Lithuanian and *не до головы* (lit. 'not to [my] head' meaning 'could not care less') in Russian are expressive idioms but rather neutral in meaning. Most importantly, the odd variants rarely coincide. Randomness seems to be an idiosyncratic feature of translations. On the other hand, these differences reveal a degree of independence among the translations. Even if one translator consulted or even followed earlier renditions, the case of

which is discussed in Section 16.3, this kind of intertextuality does not extend to every part and level of that translation.

The Reduction Hypothesis relies heavily on the idea that the translators strive for lexical richness and therefore reduce the repetitions found in the original text. But some evidence shows that variation is random to some degree, because the translators lose track of repetitions and their own choices. In what follows I discuss inconsistent choices that can be associated more systematically with an increase in distance between the instances of repetitions.

15.2 Factual Discrepancies

Variation normally refers to the use of near and distant synonyms. However, the three translators are observed to render the same repetitions with the variants that disagree in terms of meaning. The conflicting choices denote quite different objects and qualities. Where Faulkner's repetition refers to one thing, the translators create multiple objects. This factual discrepancy cannot be deliberate. Since it is often observed among low-frequency concrete nouns, we may assume that they were not prominent enough for the translator to keep an eye on them.

Many such cases are found in the Lithuanian and Polish versions. The nouns, such as *kettle*, *firedoor*, *shades*, *hall*, *gate* and *nail*, all seem simple to interpret and render into another language. And although the original context does not provide details to prompt variable readings, every so often the translators falter in their choices, as seen in the example below.

Table 17 *Kettle* [DILSEY_lt, _ru, _pl]

LT	virdulio	katiliuke
RU	чайник	чайник
PL	imbryka	imbryka
Sent.	104	525

In Table 17, the Lithuanian variants *virdulys* ('kettle') and *katiliukas* ('little pot') depict two types of utensils that normally serve different purposes. Meanwhile, the Russian and Polish choices uniformly evoke the image of a container for boiling water for tea. We can observe similar confusion in further interpretations as follows:

[41] Dilsey opened **the firedoor** and drew a chair up in front of it and I sat down. [BENJY_eng]
Dilzė atvėrė **orkaitės dureles**, pasistatė priešais ją kėdę, ir aš atsisėdau. → **BT:** Dilsey opened **the little oven doors**, put in front of them a chair, and I sat down. [_lt]

[42] She opened **the fire door**. [BENJY_eng]
Ji atidare **krosnies dureles**. → **BT:** She opened **the little stove doors**. [_lt]

Faulkner creates at least several planes of reading this compound word. Its first most obvious connotation refers to the physical world. It means the little door of a wood stove. But the image of fire door also emerges as a symbol on the metaphysical level. Consider just the following

sentence alone: ‘The fire came behind me and I went to the fire and sat on the floor, holding the slipper’. Benjy discovers the fire to be both calming and destructive. Once Dilsey opens the ‘firedoor’, he reaches out for it and gets burned. The fire also evokes some vatic powers. The sight of fire accompanies Benjy’s sensation of a health disorder (e.g. ‘There was another fire in the mirror, I could smell the sickness’). The Lithuanian translator, instead, foregrounds the domestic scene by removing the metaphysical metaphor.

The interpretation of symbols is a matter for debate, but technical discrepancy, as shown in Examples [41-42], is not an elegant way of avoiding repetition. The Lithuanian noun *orkaitė* (‘oven’) refers to an electrical device, while the other noun *krosnis* (‘stove’) denotes an old-style household device used before the advent of electricity. Perhaps at some point the translator considered two variants and both slipped unnoticed into the translation.

Similarly, the Polish and Lithuanian renditions of the invariable noun *shade** reveal misleading variation, as shown in Table 18.

Table 18 *Shade** **[DILSEY_lt, _ru, _lt]**

LT	užuolaidos	žaliuzės	žaliuzes
RU	шторой	шторы	штору
PL	storą	zasłony	ZERO
Sent.	370	918	981

The Lithuanian variants *užuolaidos* (‘curtains’) and *žaliuzės* (‘louvers’) denote different types of device to reduce the light in a room. The corresponding Polish options are *storą* (‘blinds’) and *zasłony* (‘curtains’). It is noteworthy that both translators shift to a different variant at the point that marks large distance between the instances of the repetition.

Furthermore, the Polish and Russian choices for the noun *hall* show disorientation in the imaginary space, as seen in Table 19.

Table 19 *Hall* **[JASON_lt, _ru, _pl]**

LT	koridoriumi	koridoriumi	kolidoriaus	koridoriuje	koridorių
RU	коридором	коридору	коридор	передней	холл
PL	na schody	hallu	hallu	hallu	hallu
Sent.	84	210	607	748	1610

The Polish translator displaces the situation from the hall to the stairs in the first instance, though the original context does not hint at any movement in physical space. The Russian translator shifts from the loanword *коридоре* (‘hall’) to the equivalent *передней* (‘lobby’, ‘anteroom’) and then to another loanword *холл* (‘hall, lobby’). While all his options are closely related in meaning, all the shifts can be associated with an increase in distance among repetitions. The translator seems to have lost sight of the thread of repetition in the thick fabric of textual material; yet this stylistic discrepancy is not as misleading as in the Polish case.

The nouns *nail* and *gate* show a similar conflict of images in the Polish rendition of the Dilsey chapter, but the latter case also reveals that repetitions may be overlooked in close proximity.

Table 20 *Nail* [BENJY_lt, _ru, _pl]

LT	vinies	vinies	vinies
RU	гвоздь	ZERO	гвозде
PL	gwoździ	ZERO	haczyku
Sent.	56	57	2548

Table 21 *Gate* [DILSEY_lt, _ru, _pl]

LT	vartų	vartus	vartus	vartus	vartų
RU	воротам	ворот	ворота	воротам	ворота
PL	furtce	bramy	bramę	wejścia	bramę
Sent.	677	679	684	884	1586

Once again the Polish translator loses the repetition where the distance increases dramatically between the second and third instances, as seen in Table 20. Her first choice *gwoździ* means a nail hammered into a wall for hanging things. The variant *haczyku* ('hook') refers to a metal device bent specifically for hanging. These are small details, which yet create a noticeable factual discrepancy.

As seen in Table 21, the Polish nouns *furtka* ('wicket') and *brama* ('gate') occur in the adjacent sentences. While distance can explain why the translator shifts to a more general word *wejścia* ('entrance') in the fourth instance, it is puzzling how she overlooked the fact that her first two choices evoke different imagery. That is, *furtka* is built in or near the larger gate called *brama*; thus the reader is confronted with the conundrum of two entrances. Perhaps this case can be interpreted as a failure to notice when things happen twice, which, in experimental psychology, is defined as repetition blindness. As pointed out in Section 2.3.1, this effect is not observed to happen when repetitions are more distant from each other.

The factors of frequency and distance are both at work here. From the corpus perspective, the question is how regular and frequent this phenomenon is across a vast body of translation. The last example indicates that repetitions may not be discovered immediately. Only at some later point in a translation may we notice that a word appears not for the first time. We may not wish to go back and check whether there were more instances of the same repetition. But we may decide to continue rendering the following instances as repetitions. Meanwhile, the Reduction Hypothesis interprets all cases of omission and variation as loss. In the next two sections I describe more complex and dynamic patterns observed in higher frequencies that suggest that repetitions are lost as well as discovered as new words that evoke different meanings than in previous instances.

15.3 Cluster Effect

The use of variants in higher frequencies shows a regular feature, which I call 'Cluster Effect'. From the visuals below we can see that the translators use the words of one semantic type after

another and then drop them for another variant at some point. In other words, they shift from cluster to cluster in a rather linear fashion. This feature is observed in the renderings of both semantically plain and evocative words.

In Table 22, that illustrates the translating choices for the noun *lamps*, the semantic clusters are distinguished by different shades of red and close distances are marked in tan.

Table 22 *Lamps* [QUENTIN_lt, _ru, _pl]

LT	žibintai	žibintai	žibintai	žibintai	žibintai
RU	фонари	фонари	фонари	фонари	фонари
PL	latarnie	latarnie	lampy	lampy	lampy
Sent.	497	498	611	647	796

The factor of distance reveals itself once again. The Polish translator shifts from *latarnie* (‘lanterns’) to *lampy* (‘lamps’) at the point where distance increases by just over two hundred sentences. Once the shift occurs, the translator holds on to a new variant, though the distance between the fourth and the sixth instances increases by more than three hundred sentences. Every so often we can observe conflicting senses in the translators’ choices, which suggests that one meaning is lost and another is established. But semantic variants are not always in disagreement. The following two tables show mixed results.

Table 23 *Butterflies* [QUENTIN_lt, _ru, _pl]

LT	peteliškės	peteliškės	drugelis	drugeliai
RU	бабочки	мотыльки	мотылек	мотыльками
PL	motyle	motyle	motyl	motyle
Sent.	1063	1077	1619	2341

Table 24 *Gate* [QUENTIN_lt, _ru, _lt]

LT	vartelius	vartų	vartelių	vartuose	vartų	vartus	vartų	vartelių	vartus	vartus
RU	калитку	калитке	калитки	калитки	ворот	ворота	воротах	калитки	ворот	ворота
PL	furtkę	furtce	furtki	furtki	furtki	furtkę	furtce	furtkę	furtkę	bramy
Sent.	1337	1374	1375	1391	1406	1407	1839	2017	2070	2310

In Table 23, the Lithuanian translator moves from the more specific term *peteliškės* (‘a type of butterfly’) to the generic concept *drugeliai* (‘butterflies’). This technical distinction is not perceived as significant in general speech. Similarly, the Russian plural noun *бабочки* is a more general word, while the noun *мотыльки* refers to a nocturnal type known as moths. As I have already pointed out earlier, to a great extent, the translators’ choices for the same repetition may be inconsistent. In DILSEY_pl the five instances of the noun *gate* are rendered much more variably than in the QUENTIN_pl, as seen in Tables 21 and 24. The Polish translator, nevertheless, opts for an odd variant for the final instance of repetition in her rendition of the Quentin chapter. The Cluster Effect is also evident in the Russian pattern, as seen in Table 24.

The Russian translator alters the noun *калитк** (‘wicket’) with the noun *ворот** (‘gates’), while he retains the same repetition in the Dilsey chapter.

The Cluster Effect is widespread across the three translations, regardless of semantic nuances of the original text and differences among the translating languages. For example, the verb *swim** (Table 25) and the noun *wind* (Table 26) are plain words that can be easily rendered in all three translating languages as repetitions.

Table 25 *Swim* [QUENTIN_lt, _ru, _pl]

LT	išsimaudysim	išsimaudysim	maudytis	nusimaudys	maudytis	maudytis	maudosi	maudėsi	besimaudančius
RU	купаться	купаться	купаться	купанья	купаться	купаться	купаются	купались	в реке
PL	popływać	popływać	popływać	pływać	popływać	pływać	się kąpią	się kąpały	kąpiących się
Sent.	1038	1043	1048	1076	1079	1084	1490	1743	1843

Table 26 *Wind* [QUENTIN_lt, _ru, _lt]

LT	vėją	vėjo	vėjyje	vėjui	(ne)vėjuoto	vėjas	nekrustelėjo	vėjo
RU	ветер	ветровой	ветру	ветер	(без)ветренно	ветер	(без)ветренно	(без)ветренную
PL	wicher	wichru	wiatr	wietrze	(bez)wietrzny	wiatr	(bez)wietrznym	(bez)wietrznej
Sent.	111	111	256	376	858	1060	1345	2196

In the above examples, the linear Cluster Effect is observed in the Polish renditions, while odd variants occur in the other versions, which are otherwise near-symmetrical to their original text on the word level. In the case of the verb *swim*, the Polish translator shifts from **pływać* (‘to swim’) to *się kąp** (‘were bathing’) when the distance increases by over 800 sentences. But she retains the second variant all the way through despite fluctuation in distances. Similarly, she loses the meaning ‘gale’ (*wich**) and shifts to another meaning ‘wind’ (*w(ia/ie)t**) in rendering the English noun *wind*. Her second choice is a direct equivalent of the English noun. It dominates in the rest of the string despite large distances in between the instances.

To varying degrees, the more evocative verbs, such as *howl*, squat**, *moan** and *beller*,* also fall into linear clusters, as seen in Tables 27-30.

Table 27 *Squat [BENJY_lt, _ru, _pl]**

LT	sutūpė	pritūpė	pritūpė	pritūpė	tupi	tupi kur tupėjus	tupėjo	susigūžiu	gūžiuosi
RU	присели	присела	присела	присел	ZERO	сидит	присел	присел	на корточках
PL	przysiedli	przykucnęła	przykucnęła	przykucnął	przykucnęła	przykucnięta	przykucnięty	przykucnąłe	przykucnąłem
Sent.	610	679	753	808	929	932	1196	3109	3110

Table 28 *Howl [BENJY_lr, _ru, _pl]**

LT	staugti	užstaugė	staugė	kaukė	kaukė	kaukia	kaukia	kaukė	kauki
RU	завыл	завыл	завыл	воет	воет	воет	воет	воет	завыл
PL	wyć	wył	wył	wył	wył	wył	wył	wył	wyjesz
Sent.	1260	1427	1436	1493	1502	1505	1513	1527	2509

This time the Cluster Effect is prominent in the Lithuanian rendition of the verbs *howl** and *squat** in the Benjy chapter: the translator loses her first choices for both verbs when the distance increases more or less dramatically. She abandons, for example, the verb **staug**

('yowl') and opts for its close synonym *kauk** ('howl') when the distance increases by over 100 sentences, as seen in Table 28. In the other case, the verb **t(u/ū)p** ('to squat') is lost once the distance increases dramatically between the seventh and the last two instances, as seen in Table 27. The distance seems to isolate the context of the last two instances, which refer to Benjy alone, while the previous repetitions depict other characters. In the context that concerns Benjy, the translator opts for the verb **gūž** ('to cower', 'to crouch') to emphasize a sensation of fear or intimidation. The other two translations are totally or nearly symmetrical to the original patterns of repetition in these cases.

The more frequent words like *moan** (freq. 21) and *beller** (freq. 17) must be more challenging to retain as repetitions. Hence, we observe more clustering across the translations, as visualized in Tables 29-30.

Table 29 *Moan [BENJY_lr, _ru, _pl]**

LT	RU	PL	Sent.
vaitojęs	вытье	lamentować	17
vaitojęs	шуметь	lamentować	32
vaitoji	воешь	jęczysz	162
vaitojęs	различался	jęczeć	280
vaitoja	ZERO	jęczy	643
nevaitoti	не выть	skomleniem	674
vaitojęs	вытье	jęków	759
rauda	голосят	jęczą	1422
raudojo	голосили	jęczeli	1424
raudojo	голосят	jęczeli	1425
raudojo	ZERO	jęczała	1426
beraudant	заголосила	jęczała	1427
raudojo	голосила	jęczała	1436
raudotojų	голосят	jęczą	1599
nerauda	не голосят	jęczą	1600
rauda	ZERO	jęczą	1603
vaitoti	выть	jęczenia	2285
vaitojęs	голосить	jęczeć	2329
vaitoti	голосишь	jęczeć	2372
dejuoti	реветь	jęczeć	2374
neprisivaitojai	навылся	jęczenia	3119

Table 30 *Beller [BENJY_lt, _ru, _lt]**

LT	RU	PL	Sent.
bliauti	развылся	wyje	591
bliauti	развоется	wyć	591
baubiančio	размычался	rozryczanego	1506
bliauk	ори	ryczeć	1530
ZERO	ZERO	ryczenia	1531
bliauti	реветь	ryczeć	1633
bliaus	ZERO	wył	2171
(už)bliausi	завоешь	wył	2376
bliauti	завыть	wyć	2393
bliauk	давай	rycz	3397
bliauk	реви	rycz	2398
bliauti	ZERO	ryczeć	2399
bliauk	реви	rycz	2403
bliauti	ZERO	ryczeć	2429
(už)bliovė	заревел	ryczeć	2441
bliauti	заревел	ryczeć	2462
bliaut	рева	rykow	3011

As in the previous cases, the Polish translator seems to have taken time to establish the major meaning of the repetitions *beller** and *moan**. Her shifts from one cluster to another also most distinctively coincide with increases in distance. By contrast, the Russian patterns are less regular. The translator shifts from one variant to another even when the repetitions of the verb *beller** occur in close proximity, while he appears to be predictably more responsive to the increase in distance in the case of the verb *moan**.

In summary, the Cluster Effect suggests that variation is not chaotic and that frequency does not have the upper hand here. The use of variants follows some patterns and has its limits. The translators could have rendered many repetitions in a far more variable way than they did. Perhaps repeating is easier than finding different words. Intensive variation should be a sign of a creative effort in using new words and means of expression. Since the translators move from cluster to cluster in a fairly predictable manner, such effort seems absent. Like odd variants, shifts from cluster to cluster often coincide with an increase in distance between the instances of repetition. Although it is too early to conclude that the evidence is statistically significant, we can postulate that large distance increases the chances of repetition loss.

Like odd variants, shifts by clusters are also idiosyncratic features that characterize each rendition. If the translation process were to be envisaged as a journey, in the same text each translator would encounter a different geography to explore. Therefore, an interesting direction for further research would be to examine the extent to which clusters overlap across the translations. This might emerge as one more dimension for productive comparison.

A few other patterns emerge from the analysis of how the translators render even longer repetition strings. In what follows I describe how the translators move to either more variation or repetition as they progress along the text.

15.4 Progressive Variance and Delayed Repetition

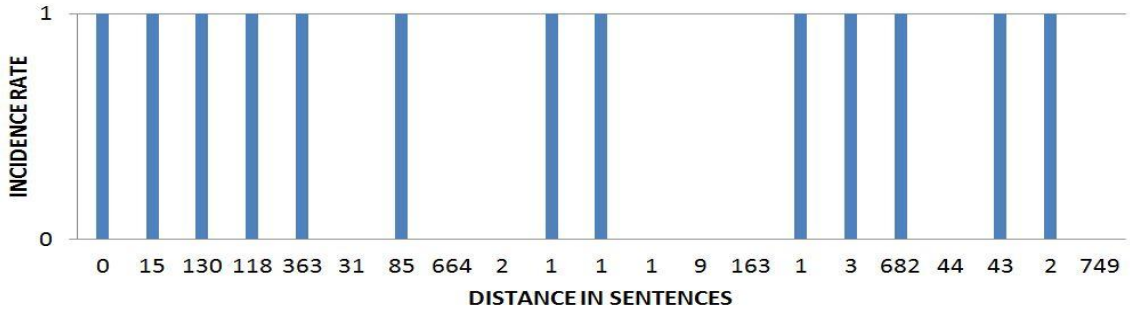
As discussed in the previous sections, distance clearly has an effect on how the translators deal with both long and short repetitions. My prediction is that random variance, the Cluster Effect and a few other patterns would not be as widespread and prominent as they are in the three translations if their translators had chosen less linear modes of reading and writing, the imaginary range of which I proposed in Section 5.3. With a limited attention span, we naturally lose, regain and discover the meanings of the same repetitions as we plough through the text in a linear manner.

It should be most challenging to render consistently the threads of high frequencies without a tool or a system at hand, even if a translator kept an eye on them. And yet the analysis of how frequently the translators shift from one variant to another along the lengths of the repetition strings reveals two meaningful patterns of opposite movements. A linear mode of translation predisposes the translators to lose or discover a repetition thread at some point. When the translators shift from one to another variant at an intensive rate and then settle on one variant for the remaining part of a repetition string, we deal with the pattern of delayed repetition. In the alternative pattern, which I call ‘progressive variance’, repetition retention fades away when the rate of variance increases.

To varying degrees, these patterns are observed in all the three translations. Delayed repetition can be detected in the Russian version, though its translator shows most effort to resist the wording of the original text, which resulted in vaguer patterns than found in other renditions. Figure 25 visualizes how frequently and where the Russian translator alters the variants in the rendering of the verb *moan** (freq. 21) along the entire length of the repetition string. The numbers along the horizontal axis display distances between the sentences in which

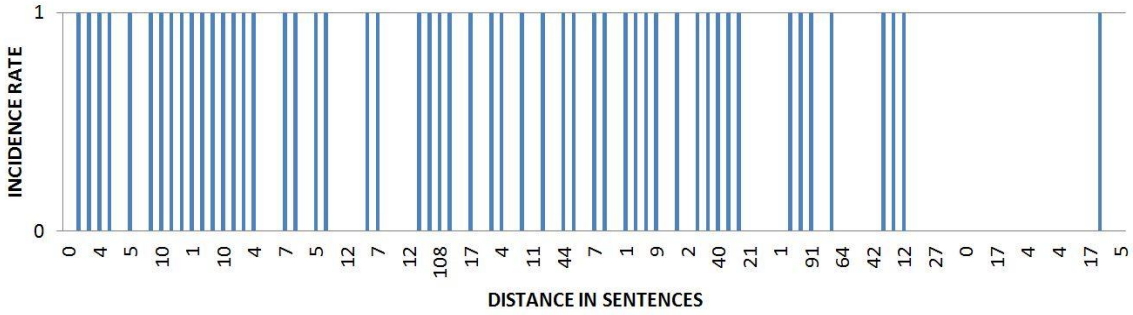
the word under investigation occurs. The horizontal axis itself represents the range of the string. The vertical axis registers how often the translator changes semantic variants, but not the total of different variants. The value of one always represents a shift from one semantic variant to another. White spaces represent the consistent use of one variant along the length of a string.

Figure 25 Variance rate of *моап [BENJY_ru]**



Not even half-way through the repetition, the translator uses four out of five types of different verbs (see Table 29). Afterwards he sets on the dominant verb **голос** (freq. 11) and the rate of shifts slows down. Even more distinctively, the pattern of delayed repetition emerges in the translation of the noun *mother** (freq. 103) in JASON_ru, as seen in Figure 26.

Figure 26 Variance rate of *mother [JASON_ru]**



Variance is intense for quite a good span regardless of whether the distances between the instances of the repetition are small or large. However, it finally fades away towards the end of the string range. The translator employs the related nouns that differ in their affectionate form, such as *мать*, *мамаша*, *матушка*, *мама* and even *бабушка* (‘grandmother’), though the original text does not contain a hint that the noun was used in the last sense of grandmother. The item *mother** is a curious example to explore as the three translators seem to disagree not only on the level of formality, but also on the factual aspects. For example, where both the Lithuanian and Polish translators interpret the word to mean ‘grandmother’ (*senelė* and *babka*, respectively), the Russian translator chooses the affectionate form *матушка* (‘mother’). But where *бабушка* (‘grandma’) occurs in the Russian version, the corresponding Lithuanian and the Polish choices are *motina* and *matka* (‘*mother*’). Eventually, the Russian translator seems to abandon his effort to strive for nuances and moves on to use the affectionate form *матушка* for the rest of the repetition thread.

Across the translations, we can also observe how the translators zone in on more variation towards the end of the repetition string. This pattern of progressive variance suggests that the translators reach some point of satiation past which they lose concentration or interest in keeping a repetition. It seems best to describe this turning point as the concept of threshold, which does not suggest that this shift is made consciously.

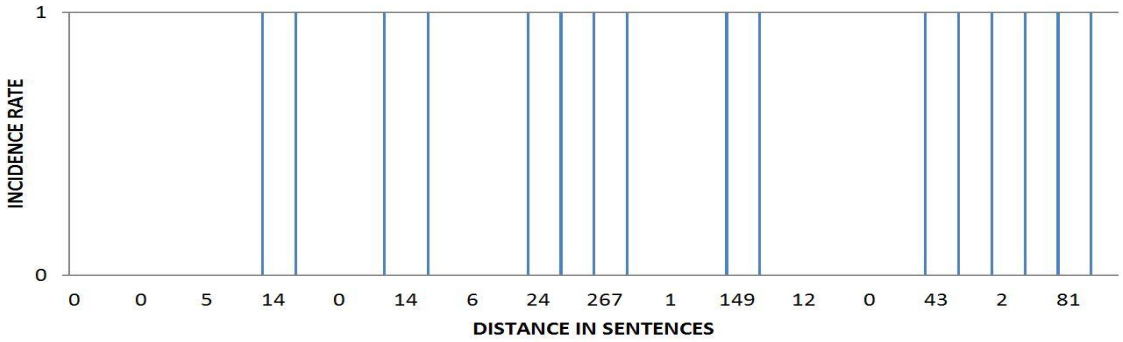
Of the three translations, the Lithuanian version shifts to progressive variance in the most distinctive ways. The words *quiet* (freq. 32) and *fire* (freq. 50) from the Benjy chapter are a case in point. Except for one instance, the adjective *quiet* is found in the speech of other characters silencing each other. Table 31 lists the Lithuanian equivalents for this adjective. The abbreviation POS stands for 'part-of-speech' and shows the syntactic role of each semantic variant.

Table 31 POS variants for *quiet* [BENJY_ lt]

No	Lithuanian variant	POS	English back-translation	Freq.
1	būt* ramūs/ramiems	adjective	(be) quiet	9
2	(ne)triukšmauti	intr. verb	(not) to make noise	7
3	nurimti	intr.verb	to calm down	5
4	nuraminti	trans. verb	to calm s.o.	3
5	(ne)nutildyti	trans. verb	(not) to silence s.o.	3
6	tyliai	adverb	silently	2
7	ramiai	adverb	quietly	1
8	nė garso	adverb	with no sound	1

Despite a range of synonymous words and expressions, the translator holds onto the repetition up until a certain point. Figure 27 shows how the variants fluctuate across the length of the repetition string.

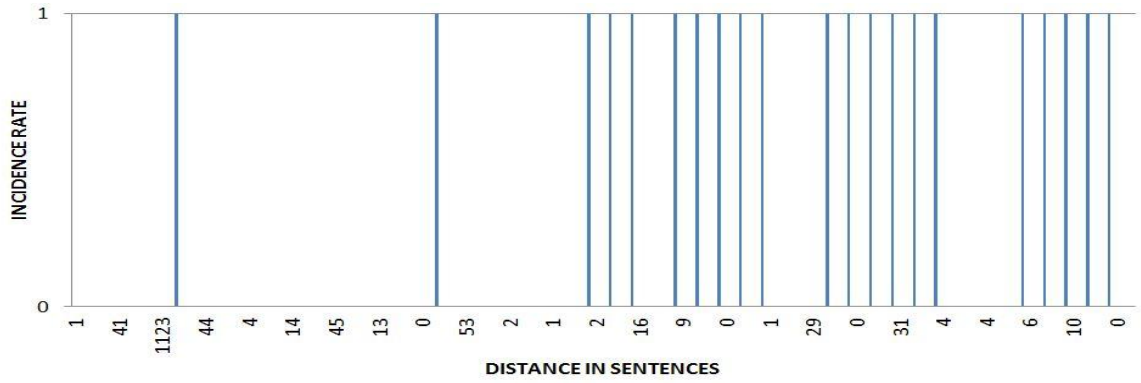
Figure 27 Variance rate of *quiet* [BENJY_ lt]



The adjective *quiet* is rendered with the dominant phrase *būt* ram** ('be quiet') in the first subsequent 6 sentences. As seen in Figure 27, the distances are short at the beginning, which apparently aided the translator to establish the repetition. We could argue that the translator changed her choices in response to the context and linguistic restraints. But as we find progressive variance in other cases, which could have been rendered in a uniform manner, we may assume that this underlying pattern has a cognitive, rather than a semantic, basis. For

example, a similar fading pattern of repetition is observed in how the variants for the noun *fire* (freq. 50) alter in the Lithuanian rendition of the Benjy chapter, as visualized in Figure 28.

Figure 28 Variance rate of *fire* [BENJY_ lt]



Here the pattern is similar to the one in Figure 27. Yet it is impossible to tell at a glance which factor is decisive in producing this shape of response. If the translator had wanted, she could have kept the repetition throughout. Perhaps losing the thread of long repetitions is inherent in predominantly linear translations of long texts.

The Lithuanian translator retains the repetition of the noun *ugnis* ('fire') for a while before resorting to the more poetic form *liepsn** ('blaze, flame') and its derivative verb *liepsnoti* ('to blaze'). It seems that her strategy to shift to another variant changes along the way through the translation. Let us consider the following examples after which the translation shifts from *ugnis* to another noun *liepsn**:

[43] There **was a fire**. [BENJY_eng]
Ten **liepsnojo ugnis**. → **BT:** There **blazed a fire**. [_lt]

[44] There **was** another **fire** in the mirror, I could smell the sickness. [BENJY_eng]
Kita **ugnis liepsnojo** veidrodyje. Užuodžiau ligą. →**BT:** [And] the other **fire blazed** in the mirror. [I] scented the disease. [_lt]

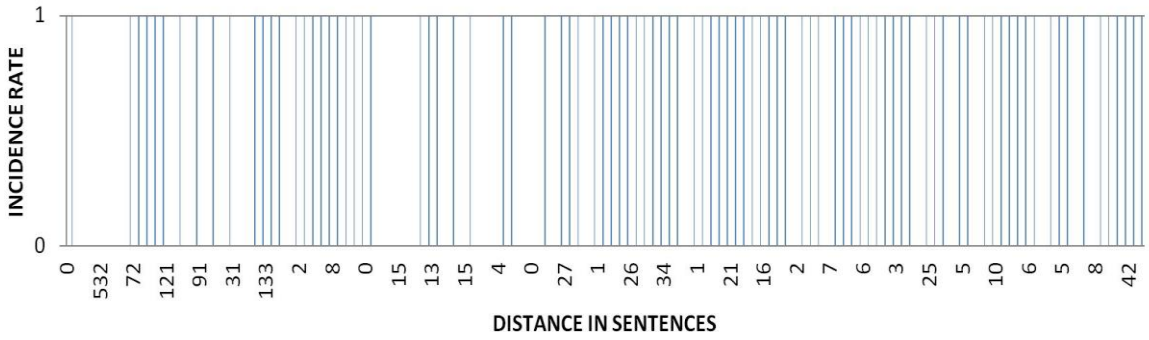
The Lithuanian choice for the specific verb *liepsnoti* is consistent with the habit to replace the English copular verb *to be* in the existential sentences with a lexical verb. This choice automatically triggered the use of the related noun *liepsna* in the following 17 out of 25 sentences. To find her way around the syntactic pitfalls of the existential clauses, the translator might have rendered *there was a / another fire* in Examples [43-44] such as *mačiau (kitą) ugnį* ('[I] saw a (another) fire'). The translator might also have retained the repetition in the following example in which she uses the noun *židin** ('fireplace, hearth') instead:

[45] You can look at the **fire** and the mirror and the cushion too, Caddy said. [BENJY_eng]
Gali žiūrėti į **židinį**, į veidrodį, į pagalvėlę, pasakė Kedė. → **BT:** [You] can look at the **fireplace**, at the mirror, at the little cushion, said Caddy.

By contrast, the Russian translator keeps to the generic repetition most of the time, even in the existential clauses for which Russian, like Lithuanian and Polish, does not have a syntactic match. Meanwhile, the Polish translator employs the opposite pattern of delayed repetition, which is very characteristic of her rendition in general. In the first two instances that occur at a distance of 2 sentences, the translator uses the specific noun *kominek* ('fireplace'), but then she shifts to the generic noun *ogień* ('fire') after an increase in distance and continues with the repetition until the very end.

We saw from the previous tests that the Russian translator favours more omissions and different variants than the other two. His degree of tolerance for repetitions is not only lower, but his style of translation is also less linear. As with delayed repetition, his patterns of progressive variance are not as distinctive as they are in the other two translations. Figure 29 illustrates this lack of prominent pattern in the rendition of the verb *hush** (freq. 131) from the Benjy chapter.

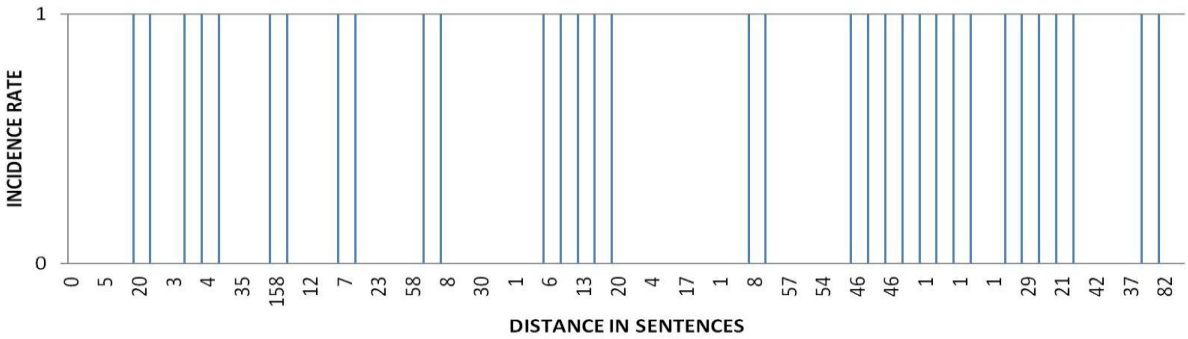
Figure 29 Variance rate of *hush [BENJY_ ru]**



The rate of variance is quite consistent along the string. Despite a huge leap of 532 sentences between the instances at the very beginning, as seen in Figure 29, the translator keeps the imperative variant ***замолчи*** ('[you] shut up') until the eighth position. Then he plunges into an intense alteration of the variants, such as ***не плачь*** ('do not cry'), ***тихо*** ('quiet'), ***перестань*** ('stop it'), ***хватит*** ('enough'), ***уймись*** ('calm down'), ***цыц*** ('hist', 'tush') and many more. Altogether, he uses 17 different semantic variants. By contrast, the Polish translator follows the opposite strategy, as in the case of the noun *fire*. At the beginning of the string she shifts from one variant to another, but then continues with the verb and adverb *chich** ('be silent') which she uses 115 times.

The patterns of delayed repetition are most distinguishable in the Polish rendition. Like the raw and relative counts, the spatio-temporal patterns of variance show that it is most tolerant towards repetitions on various levels. And although progressive variance is not as distinctive as in the Russian case, these patterns are still apparent, as seen in Figure 30.

Figure 30 Variance rate of *money* [JASON _pl]



The Polish translator alternates five different semantic variants for the noun *money* (freq. 66) more frequently than do the other two translators, though they each employ four variants altogether. Her variants include the neutral noun ***pieniądze*** (‘money’), the colloquial noun *fors** (‘dough’), the specific noun *wydatki* (‘expenses’) and the adjective *pocztowy*, as in *przekaz pocztowy* (‘postal order’), which could have been translated as *przekaz pieniężny* (‘money order’). Since the rate of alternating the variants becomes intensive towards the end of the repetition string, the Polish pattern can still be classified as movement towards variance.

From this data, two important questions emerge for large-scale research. The first, which is crucial, is to find out how widespread these spatio-temporal patterns are across the translations. The other question concerns the average span of repetition retention in such patterns. Both the frequencies of particular patterns and the span can be candidates for measuring differences and similarities among the translations.

Despite their idiosyncratic perception of distance and frequency as well as their interpretation of content, we see that the three translations share a number of features such as the underlying spatio-temporal patterns. But similarity is a deceptive concept to describe something as experientially dynamic and hybrid as response to repetitions. Hence, the following chapter is dedicated to the anatomy of similarities among the choices for Faulknerian repetitions.

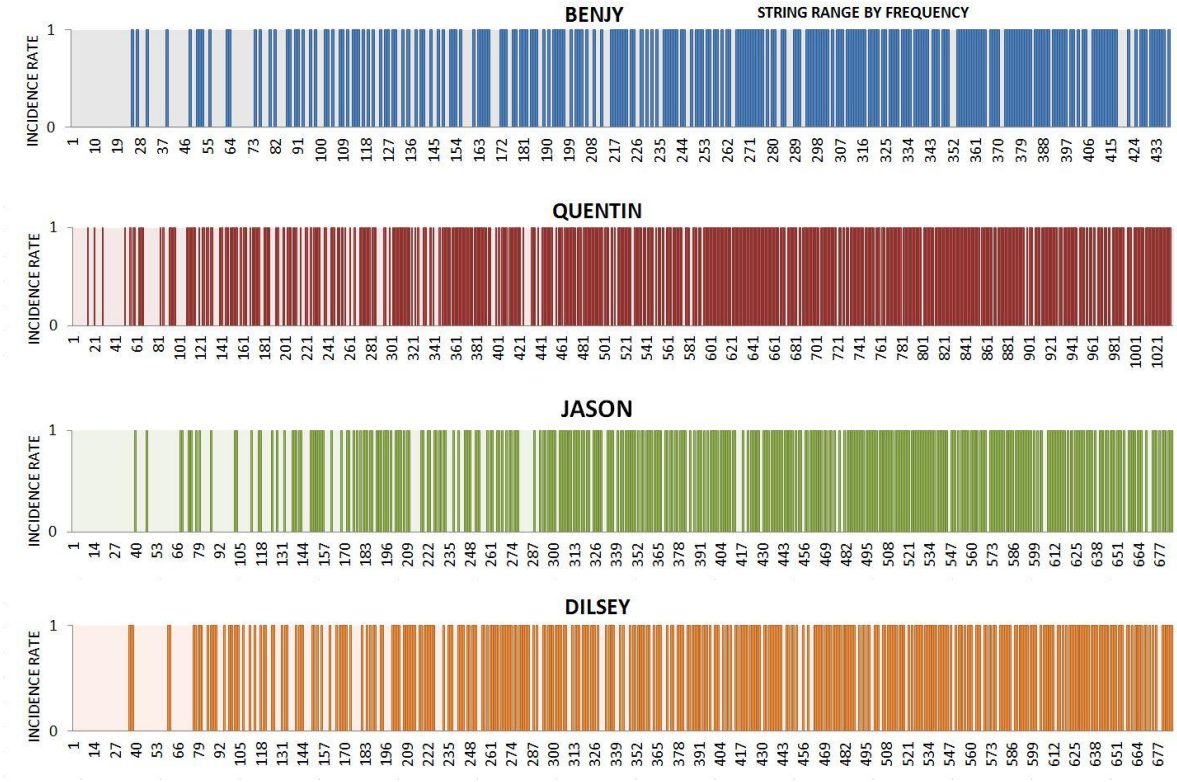
Chapter 16 Overlapping Cases: Deceptive Similarities

The Reduction Hypothesis emphasizes that the translations are similar in that they do not tolerate repetitions. But we have already observed differences in the degrees of both reduction and retention as well as in spatio-temporal patterns. What appears to be similar in all three translations is their contrasting response to high versus low frequencies. The concept of stability is useful in describing some aspects of similarities, which after all are of a hybrid nature. Further analysis reveals that some similarities point to what is most likely fundamentally stable in translation, while other cases illustrate the changeable character of response. In Section 16.1, I demonstrate to what extent the translators agree on using omission and variation in the same repetition strings. Section 16.2 reveals that, of all the content words, the concrete nouns elicit the most stable responses. Finally, Section 16.3 discusses evidence that the Russian and Lithuanian versions are related genetically.

16.1 Overlapping of Omission and Variation

In Sections 12.1 and 12.2, I demonstrated that omission is not as frequent as the use of variation. In fact, all three translations are marked by the absence of omission. Hence, the question is in how many cases the translators' choices overlap. Obviously, such comparison does not tell us whether semantic choices are similar. Figure 31 visualizes how often the counts of omission converge across the three translations. The strings in which the translators use the same amount of omissions are plotted from high to low frequencies.

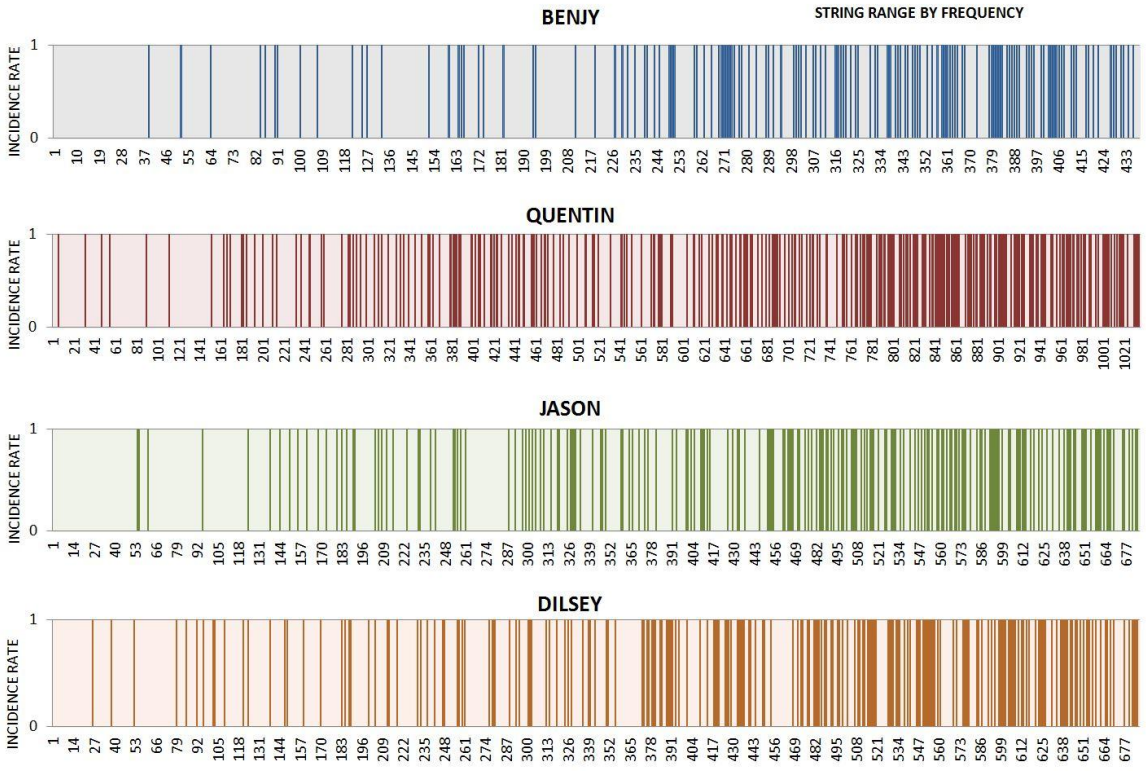
Figure 31 Distribution of omission convergence by chapter



Here I counted the times that the translators use zero cases per string. Then I plotted along the frequency range only those instances that are the same for all three translations. On the binary scale between zero and one, the responses are plotted as false or true values for convergence. If responses share the same number of zero cases per repetition string, they are assigned the value of one and visualized as the bars in colour. The gaps represent those strings in which the numbers of omission do not agree.

The level of convergent responses is staggering. The same amount of omission occurs in over 50% of all the repetition strings in each chapter. It is higher than the number of convergent responses observed in the use of variation, as seen in Figure 32.

Figure 32 Distribution of variation convergence by chapter



Curiously, the distributions of convergent responses that contain the same number of omissions or different variants are all sensitive to frequency. As we can see in the graph above, the translations do not share the same responses at the very high end of the range, but as we move towards its low end, we gradually encounter more overlapping responses that share the same number of different variants used in the same strings. This evidence is consistent with the findings of the Frequency Effect discussed in Section 12.3. I can thus articulate what constitutes the effect of prominence in the context of translation. That is, frequent repetitions attract proportionally less reduction but more variation than low frequencies. While Foregrounding Theory specifies that high frequencies are better noticed and recalled in reading, as surveyed in Section 2.2, this observation could not have been automatically extended to translation, especially since translation theories argue that more repetition than what is in the original text will be avoided.

Furthermore, omission is absent in nearly all the convergent responses. For example, in the Benjy chapter not a single word is omitted in 93.9% of the strings in which the translators' choices overlap. Similarly, the translators do not omit a single repetition in 96% of all the convergent responses counted for the Jason chapter. Let us revisit my earlier idea that the use of omission reflects how much the translators depend on word boundaries. Not only do the translators omit very few repetitions, but they also agree on which repetition strings will survive in their translations. This raises a question as to what may be the cause of such stability in response to repetitions. But let us first review the results for variation.

If the translators are as overwhelmingly similar in their use of variation as of omission, there must be something fundamentally common to their response to repetitions. Figure 32 represents the distribution of the overlapping choices for different variants along the frequency range.

The translators' choices for variation overlap in 28.75% to 31.50% of the repetition strings in comparison to 50% of the overlapping cases in omission. In quantitative terms, variation differentiates the translations better than omission. Nevertheless, variation is still a predictable feature at the lower end of the frequency range, as seen in Figure 32, since responses progressively converge more often there. As with relative variance discussed in Section 12.3, the distribution of convergence reveals that high frequencies attract fewer uniform responses. On the other hand, the translators use only one variant in 41% to 67% of all the convergent cases of variation across the chapters. The values seem high for this case study, but further large-scale studies need to find out whether the values are higher or lower on average.

In what follows I shall attempt to pin down what has kept the translators from using more variation in the same repetition strings.

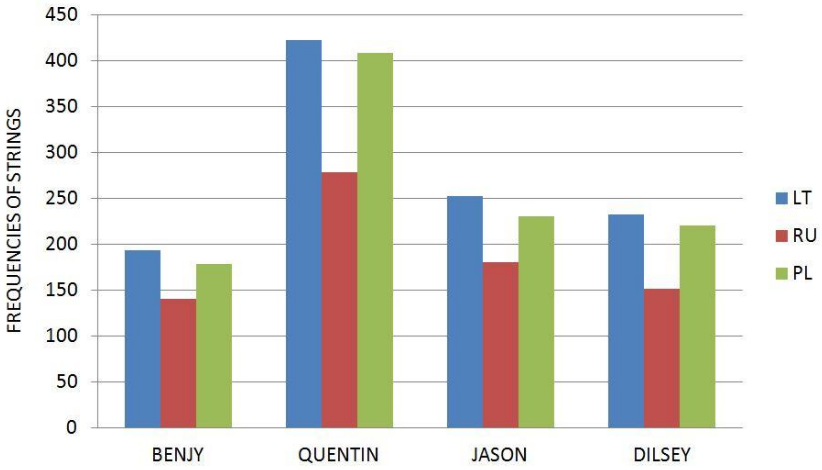
16.2 Distribution of Symmetrical Cases

In Section 12.1, I focused on the plain frequencies of the words that were omitted or reworded. However, the general counts provide only one dimension to describe response to repetitions, which is the methodological fault of the Reduction Hypothesis. As I pointed out in Chapter 15, the frequency with which omission and variation occur and alter within the strings reveals very dynamic aspects of translation. It also emerged that repetition retention may be more prominent in certain ways than reduction if we track what happens to entire strings rather than separate repetitions. In many longer repetition strings, for example, an instance or two may be omitted or paraphrased while the remaining words may be rendered with one variant. In quantitative terms, these cases represent near-symmetry and thus can be interpreted as evidence that the translators tend to keep repetitions rather than lose them. Moreover, the direct equivalents of the original words are chosen more frequently than those that are semantically more distant, as discussed in Section 15.1. The basic choices are typical examples of variation, while uncommon and specific words are peripheral even in the rendition of such high-frequency repetitions as the verb *say** (see Section 14.3).

But let us focus on the cases of full symmetry between the translations and their common original. Figure 33 presents by chapter how many repetition strings were not changed at all in

the translations. Not a single instance has been omitted in these cases and they are all rendered with one semantic variant.

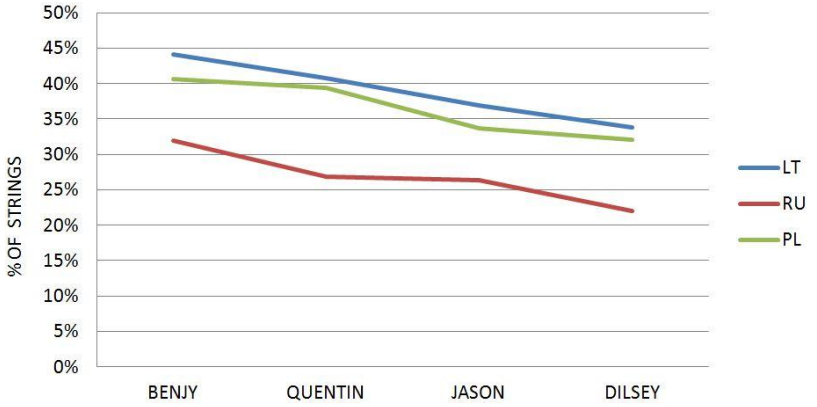
Figure 33 Distribution of symmetrical cases



The counts of the repetition strings that survive in their entirety in the Lithuanian and Polish renditions are similar. This is consistent with their preference for fewer omissions and fewer synonyms in comparison to the Russian version in which fewer full strings of repetitions survive.

Figure 34 tracks the trends of the densities of symmetrical strings by chapter. In this case, densities represent the percentages of the fully retained repetition strings to the total of the sampled strings whose counts are presented in Table 1 in Section 10.1.

Figure 34 Density of symmetrical cases across chapters



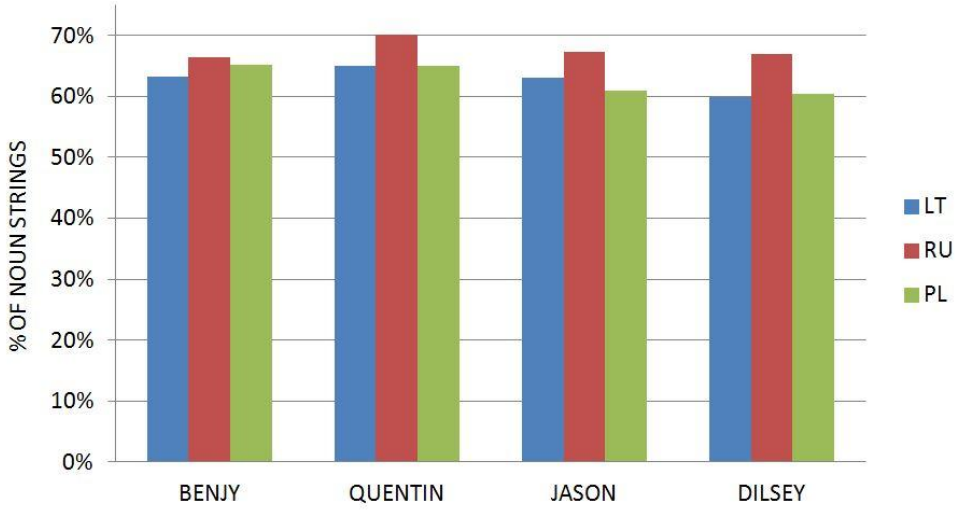
In the visual above, we see that the densities fluctuate from above 20% to 45% across the chapters. The translations of the Benjy chapter contain the highest rate of the symmetrical strings. This is consistent with the findings that variation occurs at the lowest rate in this most repetitive narrative. Meanwhile, the translators retain fewer full repetition strings in the shortest and the least repetitive chapter of Dilsey in which they also omit and reword more instances than in any other narrative, as seen in Figure 7 in Section 12.1. The evidence continues to challenge the Reduction and the Frequency Hypotheses, especially the premise of the former, which views that the effect of repetitions is always the same, regardless of their types and

frequencies. At the same time, evidence supports Foregrounding Theory, which argues that high frequencies have a psychological impact on human attention. And although not all frequencies can survive in translation, frequent repetitions are preserved more than low frequencies.

The density values pose a question for further studies as to how dense the translations are on average. We also need more data to explore how meaningful the density measure of symmetrical strings could be in describing and interpreting the modes and styles of translation. Lexical densities, for example, are good indicators of how informative a text is and how easy it is to read (Johansson, 2008, p. 65; Castello, 2008, p. 50). Perhaps we could pin down in which cases the original repetitions survive best in translation. Thus we could better articulate what tolerance thresholds and frequency prominence mean.

The majority of the repetitions that all three translators keep unchanged are concrete nouns. As seen in Figure 35, about 60% to 70% of all the symmetrical cases are noun repetitions.

Figure 35 Distribution of fully symmetrical noun repetitions



Paradoxically, the Russian translator preserves more noun strings than the other two, though he also prefers more omission and variation in general. It is also curious that the translators agree on which noun strings to keep. Non-polysemous words, such as *mother*, *window*, *horse*, *door* and the like, appear to be stable across the translations. This agreement suggests that the concrete nouns evoke more predictable responses than other parts of speech. Linguistic similarities provide little insight into these findings. We saw in numerous cases that the translators have wide choices either to keep or reword the repetitions according to whether or not they find it meaningful to do so. There is some cognitive ease about processing the concrete nouns which prompts the most direct choice. In Section 15.1, I pointed out that a direct equivalent is often a primary and dominant choice within repetition strings across the translations. Perhaps these responses are automatic and caused by the same mechanism that Malmkjær (2011, p. 92) envisages triggering “the first translational response”, as mentioned in Section 1.4.3. A similar degree of stability is observed in the translations of the proper nouns of

highly variable frequencies, as discussed in Section 17.1. Meanwhile, the following section discusses a very different kind of mechanism that makes the translations resemble each other.

16.3 Genetic Similarities

What lies at the heart of each translation is its genetic relation with an original text. At least we expect to find this in each translation without it being too literal. Since the translators chose to stay close to the wording of the original text, a degree of semantic similarity across the translations is no surprise. We saw in Section 15.1 that the most direct equivalents of repetitions are dominant variants. If we back-translate them into English, we would often end up with the same word. Linguistic similarities also have some impact here. Whenever the same semantic choices occur in the Polish and Russian versions, they happen because of linguistic affinities. Meanwhile, the Lithuanian and Russian versions share a number of words that are so specific that they point to a different kind of kinship.

We can trace close similarities in the rendering of the most unimaginative words that do not seem too puzzling to translate. Table 32 shows the translating matches for the noun *weed* (freq. 6) from the Benjy chapter.

Table 32 Semantic variants for *weed* [BENJY_lt, _ru, _pl]

No	ENG	LT	RU	PL
1	a jimson weed	durnaropę	дурман	zielsko
2	your jimson weed	gėle	цветком	zielskiem
3	that jimson weed	durnaropės	дурманом	chwastem
4	you jimson weed	durnaropę	дурман	zielsko
5	that weed	žolės	травку	zielska
6	two weeds	dviem gėlėm	травками	badylami

All the translators vary their choices, but the way the Lithuanian and Russian translators do so shows a connection. They both shift from one variant to another in the same instances of repetition. Moreover, their variants correspond on the semantic level. For example, they use the specific variants that mean ‘datura’ or, less technically, ‘thorn apple’ in the first, third and fourth instances. The Polish equivalent would be *bieluń*, but the translator uses the variants *zielsko* (‘weed’) and *chwastem* (‘weed’) instead. Furthermore, in the second instance both the Russian and Lithuanian translators render the noun *weed* with the words that mean ‘flower’. In the fifth instance, they shift to the words that mean ‘grass’. Only in the last instance do their choices depart. Here the Lithuanian phrase *dviem gėlėm* (‘two flowers’) contrasts with the Russian plural form *травками* (‘grasses’), while the Polish option is *badylami* (‘stalks’).

Literary criticism will hardly take an interest in words of this kind as they are neither evocative nor frequent. The verb *declare* (freq. 3) and the noun *fellow* (freq. 2), presented in Tables 33 and 34, are also rather plain words to render. Some words do not seem indispensible to keep in translation. The translators could have omitted the phrase *I’ll declare*, for example, as more or less redundant as the Polish translator did with the phrase *I say* in the Jason chapter.

And yet the Lithuanian and Russian choices coincide to the extent which suggests that one version is a copy of another rather than of the original text.

Table 33 Semantic variants for declare [BENJY_lt, _ru, _pl]

No	ENG	LT	RU	PL
1	I'll declare	kurgi ne	сказать	słowo daję
2	I'll declare	tik pamanyk	ты подумай	co ja widzę
3	I'll declare	tavęs nesuprasi	не разберешь	słowo daję

Table 34 Semantic variants for fellow [BENJY_lt, _ru, _pl]

No	ENG	LT	RU	PL
1	old fellow	vyruti	старина	synu
2	that show fellow	tipu	типом	aktorzyną

In the case of the verb *declare*, the Polish translator is more consistent than the other two. She uses the phrase *słowo daję* ('I give my word') twice and the phrase *co ja widzę* (lit. 'what I see'), which expresses a sort of surprise, once. Meanwhile, the other two translators lose the repetition completely. Their choices also correspond in meaning. For example, their options for the second instance translate back as 'just think' used to express surprise. But even for surprise, both the languages have more options. For example, it is possible to say *nuostabu*, *eikt tu sau*, *na jau*, *negali būti*, *neįtikėtina*, *kas per dyvai* in Lithuanian. The Lithuanian choice, nevertheless, looks like a literal translation of the Russian phrase. In the last instance we see close semantic correspondence again. Unlike the Polish phrase, which emphasizes promise, both the Lithuanian *tavęs nesuprasi* ('will not understand you') and the Russian *не разберешь* ('cannot tell') suggest that a speaker cannot get his head around something.

Similarly, the phrase *old fellow*, as seen in Table 34, reveals that the Russian and Lithuanian choices are sometimes closer to each other than to the original text. *Old fellow* is an affectionate form of address, which can be rendered variably into the translating languages of this study. Indeed, in the first instance the translators go in different directions. The Polish translator opts for the intimate noun *synu* ('son'); the Russian translator renders the phrase literally as *старина* ('old man'); while the Lithuanian choice is *vyruti* ('fellow'). However, in the second instance the Lithuanian noun *tipu* is identical to the Russian choice *типом*. They are both used to refer to someone considered to be either undesirable or of inferior status. The Polish choice *aktorzyna* ('second-rate actor') is also demeaning, but it has the same emphasis as the English phrase *that show fellow*. These particularities cannot be explained as having been caused by systemic linguistic differences because we may find a large of range of similar options in all three translating languages. If the Polish translator understood the second instance in the same way as the other two, the words *lewus* and *typek* might have been chosen. Meanwhile, the Lithuanian nouns *aktoriūkštis* ('pathetic actor'), *klounas* ('clown') and the Russian phrases *актеришка* ('second-rate actor'), *артист из погорелого театра* ('actor of the once burnt theatre'), *шут* ('clown', 'buffoon'), *комедиант* ('comedian', 'laughable person') would be possible if the translators chose to render the original repetition in a literal way.

Since the Russian version was published earlier than the other two, we can assume that it served as one of the sources for the Lithuanian translator. As a much later version, the Lithuanian translation might be expected to be less affected by Soviet ideology than the Russian rendition, which was published during the peak of the communist regime. We saw in Section 13.4 that the Lithuanian translator does not avoid as many religious words as does her Russian colleague. But the deep-rooted practice in Lithuania of setting Russian translations as exemplary to follow has not lost its momentum. In Section 8.3, I mentioned that even today it is not uncommon to use Russian renditions as secondary sources or at least to consult them when translating foreign authors.

Who made these irregular and yet very specific semantic choices in the Lithuanian version is a question that comes under the field of genetic criticism. But it is gratifying to observe that a systematic analysis of repetition strings can provide such useful evidence and prompt further research questions for other disciplines.

More similarities emerge from across the translations in response to proper nouns and personal pronouns. But what they share again points to the hybrid nature of translation. While the proper nouns are as stable as some concrete nouns discussed in this chapter, the pronouns are prone to be lost because of linguistic norms of the translating languages, which I shall explore in the following chapter.

Chapter 17 Translating Some Proper Nouns and Pronouns

The Sound and the Fury brims with frequent names and pronouns. As I mentioned in Section 6.3, like other numerous repetitions, the proper nouns serve a phenomenological role in that they reveal a great deal about the character and worldview of each narrator. Likewise, the pronouns found in each narrative can be meaningfully interpreted not only as references to people and things but also as indicators of mental attitudes. The two categories are also interchangeable in their roles. The names can replace the pronouns and the other way round.

Both names and pronouns are prone to be omitted in translation more often than not. Because of its straightforward approach to repetition, the Reduction Hypothesis does not account for how responses may vary in terms of lexical category. I describe my findings on how the frequencies of the names differ across the translations vis-à-vis their common original in Section 17.1. In Section 17.2, I explore the degrees of difference in translating the personal pronouns.

17.1 Names

Evidence that is too selective and fragmented often serves to illustrate the claim that repetitions are avoided regardless of their type. For example, Hewson (2011, pp. 76-77) draws this conclusion about the repetitions of the names based on unsystematic observation of the French translations of Jane Austen's *Emma*. We could expect that an analysis of proper nouns will yield the same results. But how we interpret evidence and what conclusions we draw is a matter of method. In Chapter 3, I surveyed the methodological issues of quantifying and measuring response to repetitions. In the following two sections I shall argue once again that these simplistic views overlook that some repetitions are rather stable in that the translators retain them more often than other types of repetitions. This stability observed in their translation might be connected to their function and semantic features.

17.1.1 Methods of Translating Names

Although simple on the surface in the way they are used, the proper nouns found in Faulkner's novel *The Sound and the Fury* pose many challenges for the translators. The linguistic aspects of transcription or transliteration alone are many and varied. The Polish translator uses foreignization[33] which means she transfers proper nouns like *T.P., Luster* and *Dilsey* in the form in which they appear in the original novel. Whenever demanded by Polish grammar, she just adds the inflectional endings to those names that end with consonant, e.g. *Lustera* in the accusative case. Both the Lithuanian and Russian translators adapt the names on the basis of their pronunciation, which is called domestication. The latter also transliterates the names in the Cyrillic alphabet. Thus *T.P.* turns into *Ti Pi* / *Ту-Пи* and *Luster* appears as *Lasteris* / *Ластер* in

[33] The term of foreignization and its opposite domestication as translation strategies were introduced into Translation Studies by Lawrence Venuti (1995).

the Lithuanian and Russian versions, respectively. Except for the name *T.P.*, the translators also add the inflectional endings depending on the noun cases. For example, the accusative forms of *Roskus* are *Roskusą* and *Роскуса*, while the genitive forms of Dilsey are *Dilzės* and *Дилсин/а*.

From across four narratives of the original novel I sampled altogether 40 most frequently used names. Some names are the same, but their frequencies vary by chapter. Figure 36 summarizes the methods that the translators employed to deal with each name category.

Figure 36 Translation methods of names

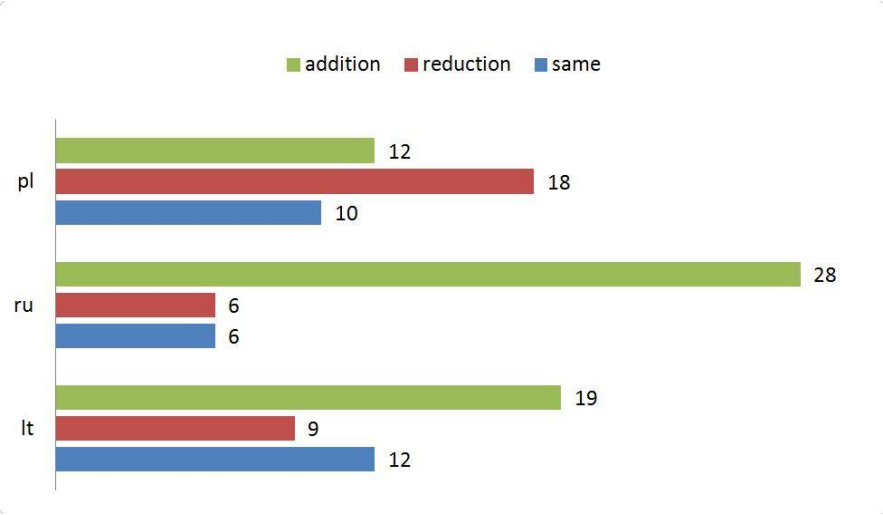
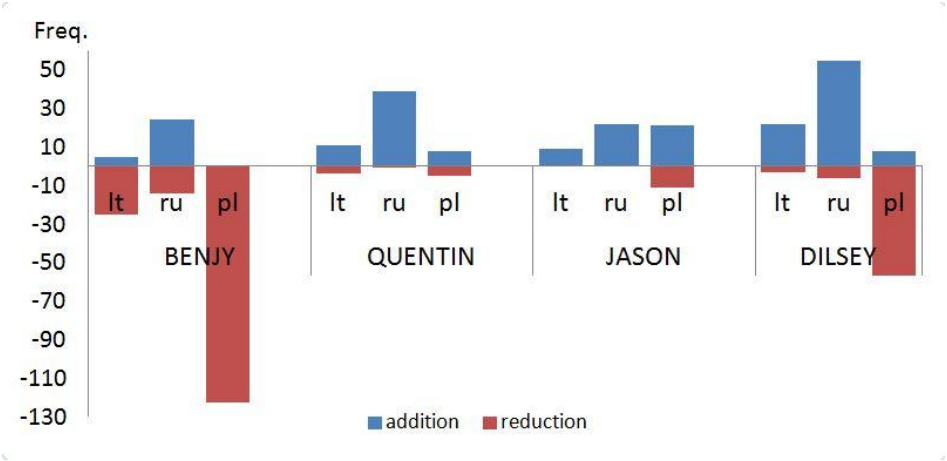


Figure 36 illustrates how many name categories (not frequencies of individual names) were affected in one or another way. It appears that omission is not a dominant method. Both the Russian and Lithuanian translators tend to add repetitions rather than to lose them. The Russian translator, for example, creates additional repetitions in 28 cases out of 40 name categories. Altogether, the three translators use addition in 59 name categories out of 120. In addition, the Lithuanian translator also keeps the same frequencies of some names as found in the original novel. By contrast, the Polish translator opts more often for omission. She drops some name frequencies in 18 categories out of 40. In terms of frequencies, the Russian translator creates 140 repetitions altogether, while the Polish and Lithuanian translators add 37 and 47 instances, respectively. If we combine the counts of symmetrical and added cases, we can say that all three translators do not tolerate losing the name repetitions.

I pointed out in the Background section of this dissertation that repetition retention is not considered nor in any way quantified as one of the methods of translating repetitions. In Section 3.3, I also suggested that the quantification of symmetrical cases would render Translation Theory on response to repetitions more effective. As in Section 16.2, here we find that a semantically related group of words is retained rather than lost.

The repetitions do not increase or shrink evenly across the narratives. Figure 37 shows where exactly the translators omit and add most.

Figure 37 Addition and reduction by chapter



If density is a factor, it affects most prominently the translations of the Benjy chapter whose density in the use of names is nearly as high as in the Dilsey chapter, as seen in Figure 3 in Section 10.2. The Polish translator reduces the name repetitions mostly in the narratives of Benjy and Dilsey. In Benjy's narrative, for example, nine name categories out of ten are thus affected and not a single addition is made. Here the other two translators also reduce more repetitions, though far less intensively than their Polish colleague. But the Russian translator makes 50 more additions in the Dilsey chapter, which is the densest in terms of name frequencies. Meanwhile, the Jason and Quentin chapters with minimal densities are least affected by reduction. Curiously, the Polish translator adds more repetitions (freq. 21) in Jason's narrative than anywhere else as if to compensate for this lack in the number of names.

The extent to which the Lithuanian translator goes either way in each narrative shows that her version is most symmetrical vis-à-vis the original text. These findings are consistent with her overall preference to maintain a word-for-word correspondence, as concluded in Section 12.1. Meanwhile, in the other two translations we can observe some new elements. The Polish translator's strategy with names, for example, does not comply with her choices in general. We saw her similar inclination to reduce lexical words only in the case of the verb *say** from Jason's narrative, as shown in Section 14.3.3. Similarly, the Russian choices for the names contrast with his overall preference to reduce lexical repetitions. He consistently adds more names across all the chapters regardless of their stylistic and lexical differences. In Section 16.2, we also observed him retaining more full strings of concrete nouns than the other two translators.

How systematically response to repetitions correlates with the densities of some lexical categories is yet to be explored across large data sets. However, evidence that high frequencies and densities increase repetition retention is consistent across my database. We find fewer omissions of lexical words in general and more additions of names in the renditions of the most repetitive chapter, while the opposite happens in the translations of the least repetitive chapter.

My next question concerns to what extent the choices for name repetitions are sensitive to the factor of frequency. The raw counts of the names show that they are retained rather than lost, but what needs to be addressed is how the translators' choices compare with the

frequencies found in Faulkner's novel. Hence, in the following section I shall elaborate on the relation between frequencies sampled from each translation and the original text.

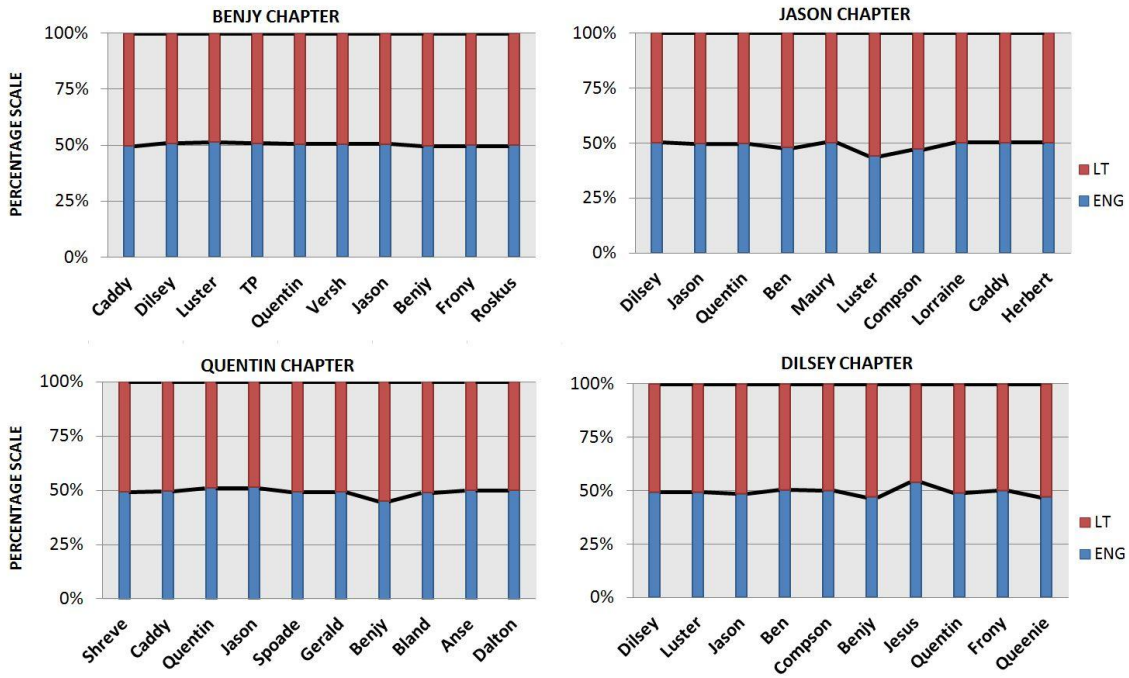
17.1.2 Relative Distribution of Name Categories

In Section 12.4, the fluctuation patterns were helpful in exploring how the translations differ in dealing with high frequencies. They revealed in which cases the translators' choices are irregular and how focused the translators are on reducing repetitions at a steady rate. To examine whether any name category evokes irregular responses, this section explores the shape of responses across the entire frequency range of the names.

The frequencies of the sampled names vary from very high to low values. This irregular fluctuation does not reveal meaningful patterns in the translators' choices. Hence, I chose to explore the relative values once again as I did in Section 12.3 where I described the Frequency Effect, which is not visible to the naked eye as an underlying pattern of response.

Figures 38-40 trace the trends of fluctuation between the name frequencies in the translations and their corresponding frequencies found in Faulkner's novel. In each case the relative values are calculated as a ratio of the frequencies in the translation to those in the original. The relative values for each name in the translations are stacked above those calculated for the original text. Each name's frequencies from both the translation and the original should add to 100%. This way it is easier to see the relative differences between the frequencies of each name as used by Faulkner and his translator. The horizontal black line that goes roughly through the middle of each graph represents the breakdown of relative values and traces how they fluctuate across the frequency range, as seen in Figure 38.

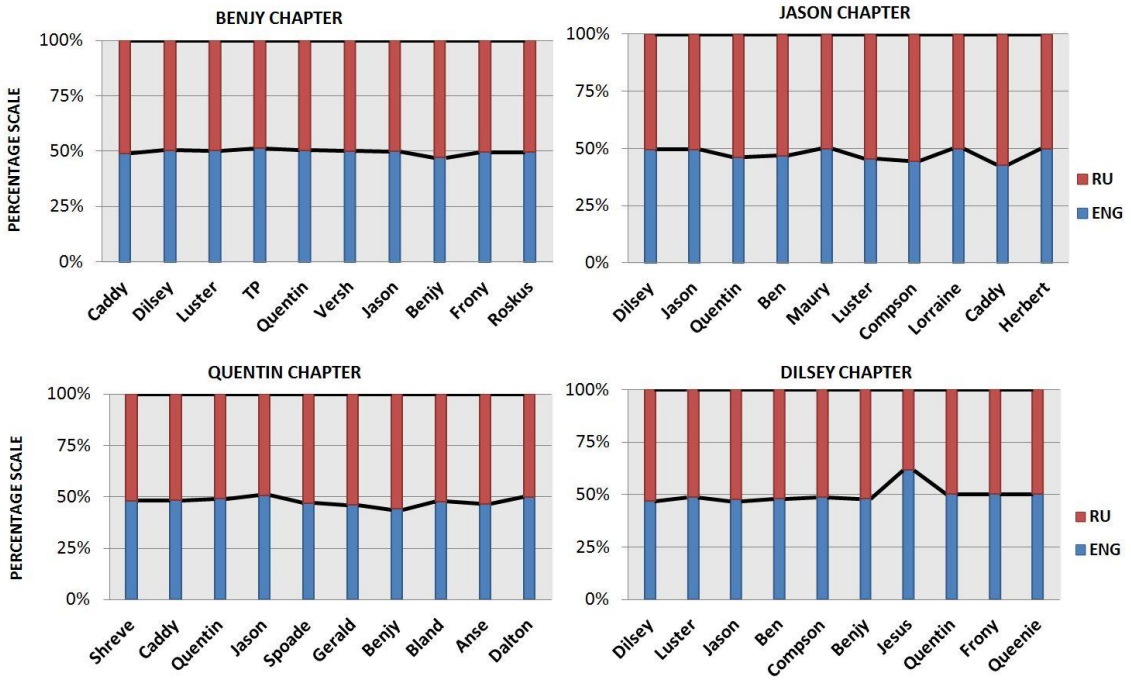
Figure 38 Relative distributions of names between _eng and _lt



In Figure 38 the fluctuation trend is very regular for BENJY_lt, even though the original chapter contains the highest frequencies of the names in comparison to those in the other chapters. In general the trends are rather steady in all cases. But a few irregularities occur in the Lithuanian rendition of those chapters that are less repetitive than Benjy's narrative. For example, the Lithuanian translator increases the frequency of *Benjy* by 22 and 23 more repetitions in the chapters of Quentin and Dilsey, respectively. She tends to add more actively to the names whose frequencies are below 25. This again illustrates my earlier suggestion that we respond to the deficiency of repetition as much as to its excess.

By comparison, the Russian translator not only tends to keep the name repetitions of the Benjy chapter, but his choices are also very regular and steady, as seen in Figure 39.

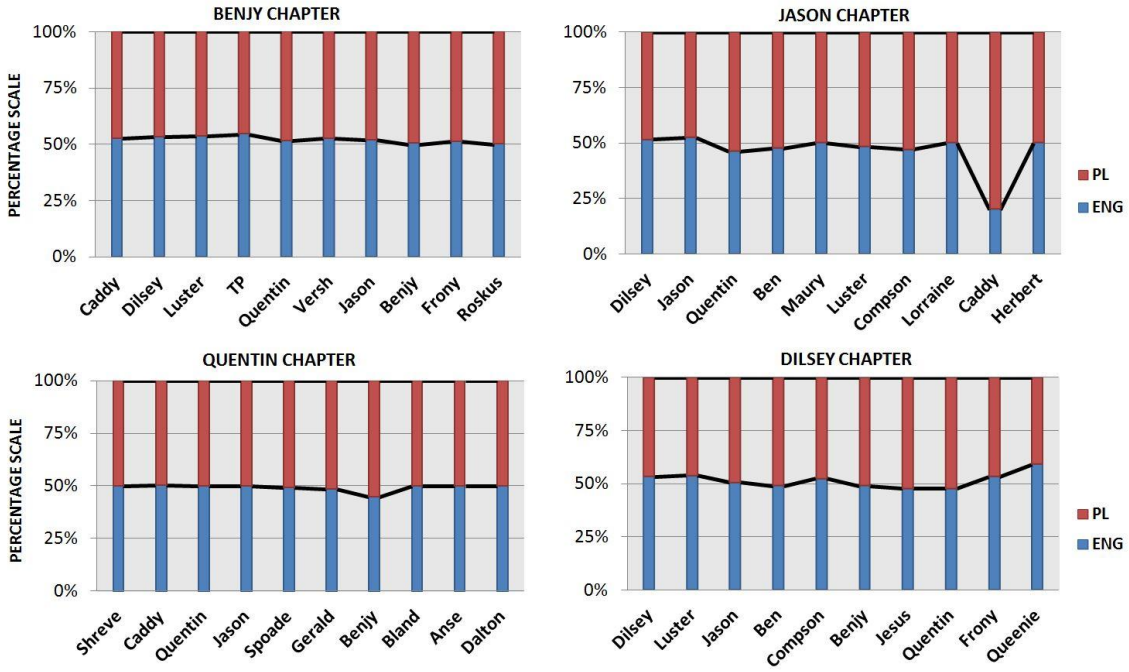
Figure 39 Relative distributions of names between _eng and _ru



Despite his preference for addition in rendering the names, as observed in the previous section, the Russian translator does not deal with one name repetition in a way that is any more dramatic than another. The names from the Benjy chapter are rendered rather evenly regardless of the frequencies. Yet some irregularities are noticeable in the breakdown patterns for the chapters of Dilsey and especially Jason. The frequency of the name *Caddy* (freq. 3) increases more prominently in the translation. Meanwhile, the religious name *Jesus* (freq. 21) stands out because it is proportionally more reduced than the other name categories. We observed a similar pattern in the Russian rendition of other religious words, as discussed in Section 13.4.

As seen in Figure 40, the Polish translator follows suit in the Benjy chapter despite the slightly higher levels of reduction in the names observed in her rendition.

Figure 40 Relative distributions of names between _eng and _pl



Like her Russian colleague, the Polish translator creates more repetitions for the low-frequency name *Caddy* in the Jason chapter. Here it increases by an unusual 300%. Both the Russian and Polish translators find the repetition of *Caddy* too low. By contrast, the Polish translator also reduces more significantly the low-frequency names of *Frony* (freq. 16) and *Queenie* (freq. 16) in the Dilsey chapter. Here *Frony* appears in the reporting clauses, such as *Frony said*, except for in another three cases. The Polish translator typically omits the reporting clauses. And this case just illustrates how consistently she deals with this type of repetition. On the other hand, the case of *Queenie* reveals that distance is also at work. The translator regularly replaces the name with the common nouns *koń* ('horse') or *klacz* ('mare') where they occur in close proximity.

A good level of name retention provides some solid evidence that reduction is sensitive to content and semantic features. Like the concrete nouns, the names survive translation remarkably well, especially in the most repetitive narrative. The translators even feel the need to increase the repetitions among lower frequencies. This is not observed to happen regularly in the renditions of other low-frequency words. We may speculate that the proper nouns require less cognitive effort to process than the words that evoke more senses and do not serve as stable a function as indicating a named person. Perhaps this is also a reason why the names are not replaced with other options as often as they could have been. Replacement would take more thought and effort. This evidence that the names are translated almost invariably poses a question for further study as to whether the same response is normally found across the majority of translations. Meanwhile, the next step is to investigate the responses to the pronouns and find out how they behave in comparison to the renditions of the name repetitions. Hence, in what follows I shall explore the patterns of translating the six most frequent personal pronouns found in each chapter of Faulkner's novel.

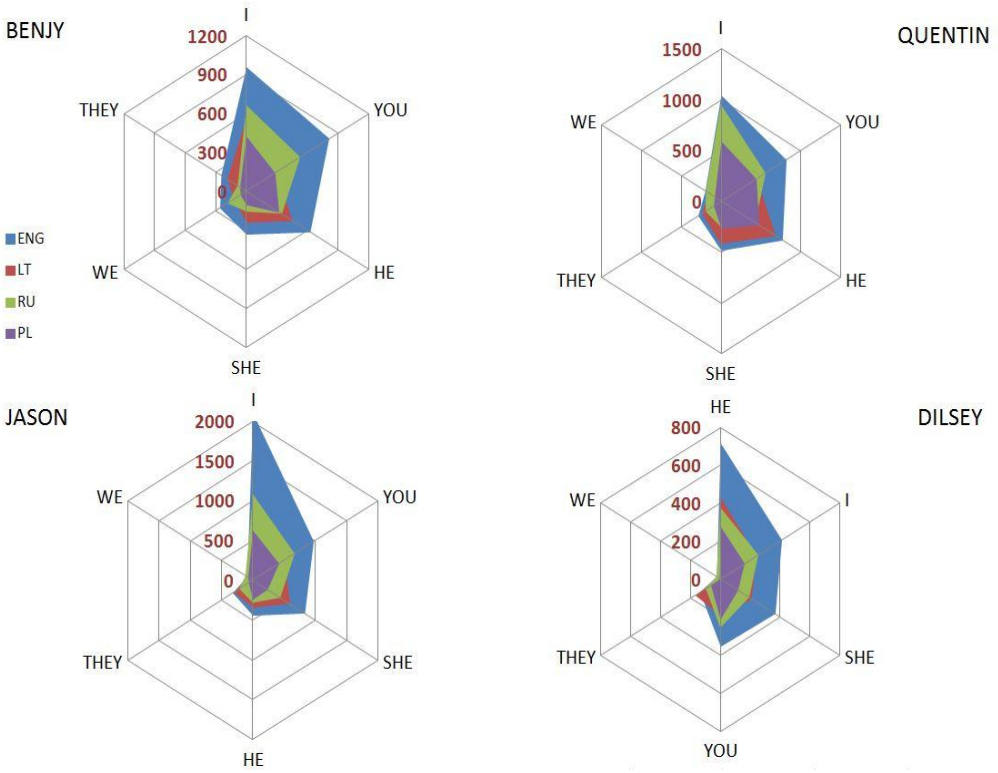
17.2 Personal Pronouns

All three translating languages are classified as partially pro-drop because they allow omitting pronouns in the subject position. Hence, pronoun omission is to be anticipated in the three renditions in any case. Stylometry finds pronouns to be interesting indicators of authorship (see Varela et al., 2010), though some argue that the accuracy of attribution by using Delta tests improves once personal pronouns are deleted (see Hoover 2004a; 2004b[34]). But it is worth finding out how useful it is to include the pronouns in the analysis of a translator's response to repetition and how that response relates to the translators' choices for other repetitions. In Section 17.2.1, I contrast the three translations in terms of their degrees of omitting the most frequent pronouns in the original novel. In Section 17.2.2 I explore how the translations compare to each other in terms of the amplitude of omission. I have already explained how I sampled the pronouns in Section 10.2.

17.2.1 Omission of Personal Pronouns

As anticipated, the translators are far more generous with omitting pronouns than proper nouns. The radar charts in Figure 41 visualize the cumulative effect of change in rendering the personal pronouns by chapter. The vertically arranged numbers represent the levels of frequency.

Figure 41 Pronoun counts across all text samples



[34] In his later work Hoover asserts that he either removes pronouns or does a two-way analysis with and without pronouns (2016, p. 40). He notes that removing pronouns lowers accuracy in authorship attribution based on a small number of the most frequent words.

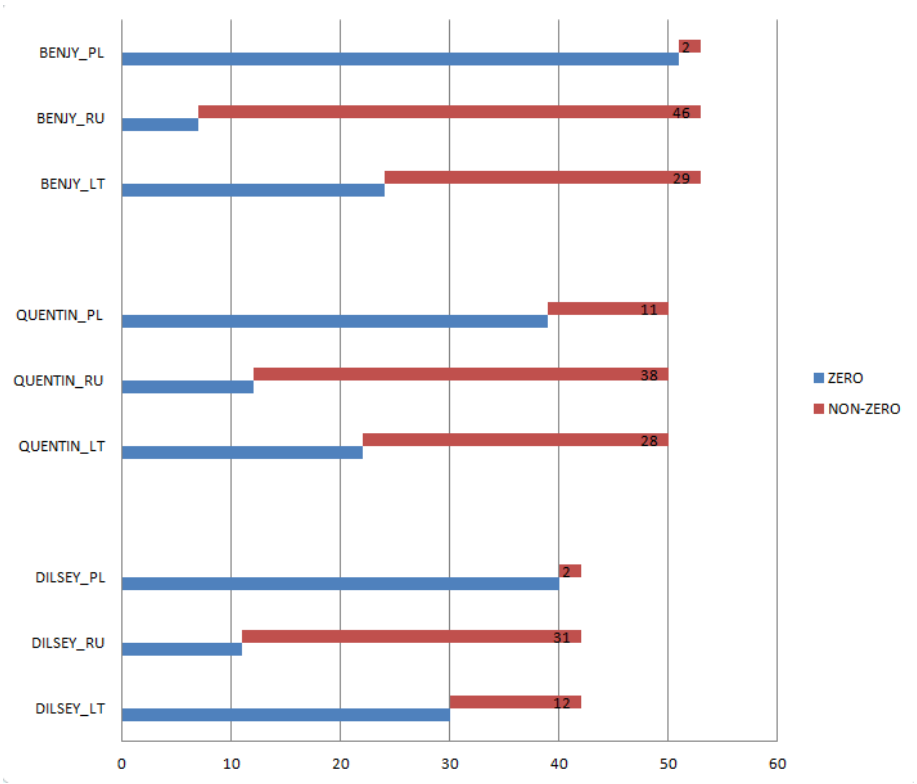
Each area in colour plotted on the radar charts represents the sum of the pronominal frequencies found in the original chapters and their corresponding translations. For example, the largest area in blue shows the number of all six pronouns found in the English version, while the green area covers the counts extracted from the Russian rendition. So we see that the pronominal frequencies shrink most prominently in the Polish translation shown in purple, except for the cases of *she* / *he* in QUENTIN_pl. In this chapter the Russian translator loses more pronominal frequencies than the Polish translator. But in general the former retains most pronouns, which contrasts with his overall preference for omission in lexical words, as explained in Section 12.1.

We consistently find more 3rd person pronouns *he/she/they* in the Lithuanian version than in the other two renditions, though its overall pronoun retention stands midway between the Russian and Polish versions. The extent to which all three languages can afford to drop the pronouns is limited. Both Slavic languages, for example, mark the gender attached to the past tense verbs as follows: *ona powiedział-A* (pl) / *она сказал-А* (ru) → *she said*, *on powiedział* (pl) / *он сказал* (ru) → *he said* and oni powiedziel-I (pl) / *они сказал-И* → *they said*. So, in these cases, they can afford to lose more pronouns than can the Lithuanian language, which uses one verb form for both the genders and the plural forms of the 3rd person as in *jis/ji/jie pasak-Ė*. However, both the Lithuanian and Polish versions can omit the first, the second and the third person pronouns more often than the Russian version because, unlike Russian, Lithuanian and Polish mark the person on the past tense verbs, e.g. *aš rad-AU* (lt) / *ja znalazł-EM* (pl) → *I found*, *tu rada-AI* (lt) / *ty znalazł-EŚ* (pl) → *you found* and *jis rad-O* (lt) / *on znalazł* (pl) → *he found*, while Russian uses one verb form for all three pronouns as in *я/ты/он нашел*.

In the original novel the pronouns *he/she* co-occur most often with the verbs in the Past Tense. In Quentin's narrative, for example, *she* collocates with *was* (freq. 26), *said* (freq. 12), *looked* (freq. 11) and *went* (freq. 8). Similarly, the pronoun *he* is often followed by *was* (freq. 42), *said* (freq. 50), *had* (freq. 17) and *looked* (freq. 18). Only in the Jason chapter, both *he* and *she* collocate most often with the present tense verb *says* as in *she says* (freq. 202) and *he says* (freq. 90).

On the surface, it seems obvious why the Russian translator keeps more pronouns in general and why the 3rd-person pronoun is more frequent in the Lithuanian rendition. However, the translators' choices are not always as predictable as the linguistic norm anticipates. Figure 42 shows how many times the translators omitted the pronoun *he* in rendering the collocation *he said* which occurs 53, 50 and 42 times in the chapters of Benjy, Quentin and Dilsey, respectively. The blue bars represent lost repetitions, while the red ones show those that survived in translation.

Figure 42 Omission of the pronoun *he* in *he said* by chapter



Omission is consistently most salient in the Polish translation. The pronoun *he* is kept more frequently in QUENTIN_pl, but it might be due to the stylistic complications of the chapter in which all the translators make fewer changes overall. In the meantime, the Russian translator does not leave out the pronoun as many times as he could. He also often replaces it with a name or a common noun, which I counted as non-zero cases. By contrast, the Lithuanian translator omits this pronoun where the Russian translator keeps it, though, as explained above, some confusion may be expected to ensue if the pronouns *he* and *she* are not made explicit in the Lithuanian version. The Lithuanian translator is nevertheless observed to omit them consistently in exactly those cases in which the norm could apply. But it never does. Hence, systemic linguistic differences cannot quite explain why the Russian translator keeps many pronominal repetitions, though his options are rather open.

The translators perceive differently the role of the repetitions of lexical categories. Despite her overall restraint observed in omitting lexical words, the Polish translator omits the pronouns as excessively as she does the phrase *I say* in the Jason chapter. We can assume that she focuses on reducing those repetitions which she finds to be functional rather than semantic. Meanwhile, the Russian translator does not tolerate omission in the pronouns as much as expected.

Even under normative pressures, response to pronouns remains a stylistic choice rather than one fixed in and by linguistic systems. In what follows I explore the relative frequencies of the pronouns to focus on the range and the patterns of fluctuation across the translations vis-à-vis the pronominal frequencies found in Faulkner's novel.

17.2.2 Relative Distribution of Personal Pronouns

Since the frequencies of the pronouns are high, we should find distinctive fluctuation in the translators' choices as we did in the case of frequent lexical words discussed in Section 12.4. Figure 43 visualizes the range of fluctuation across the pronoun categories by chapter. The charts represent the relative values of pronominal frequencies found in the original text as bars stacked to the left and those found in the translations are the values stacked to the right. The pronouns are listed on the vertical axis in a descending order of frequency from bottom to top. For example, the most frequent pronouns *I* from the first three chapters and *he* from Dilsey's narrative appear at the bottom of the charts.

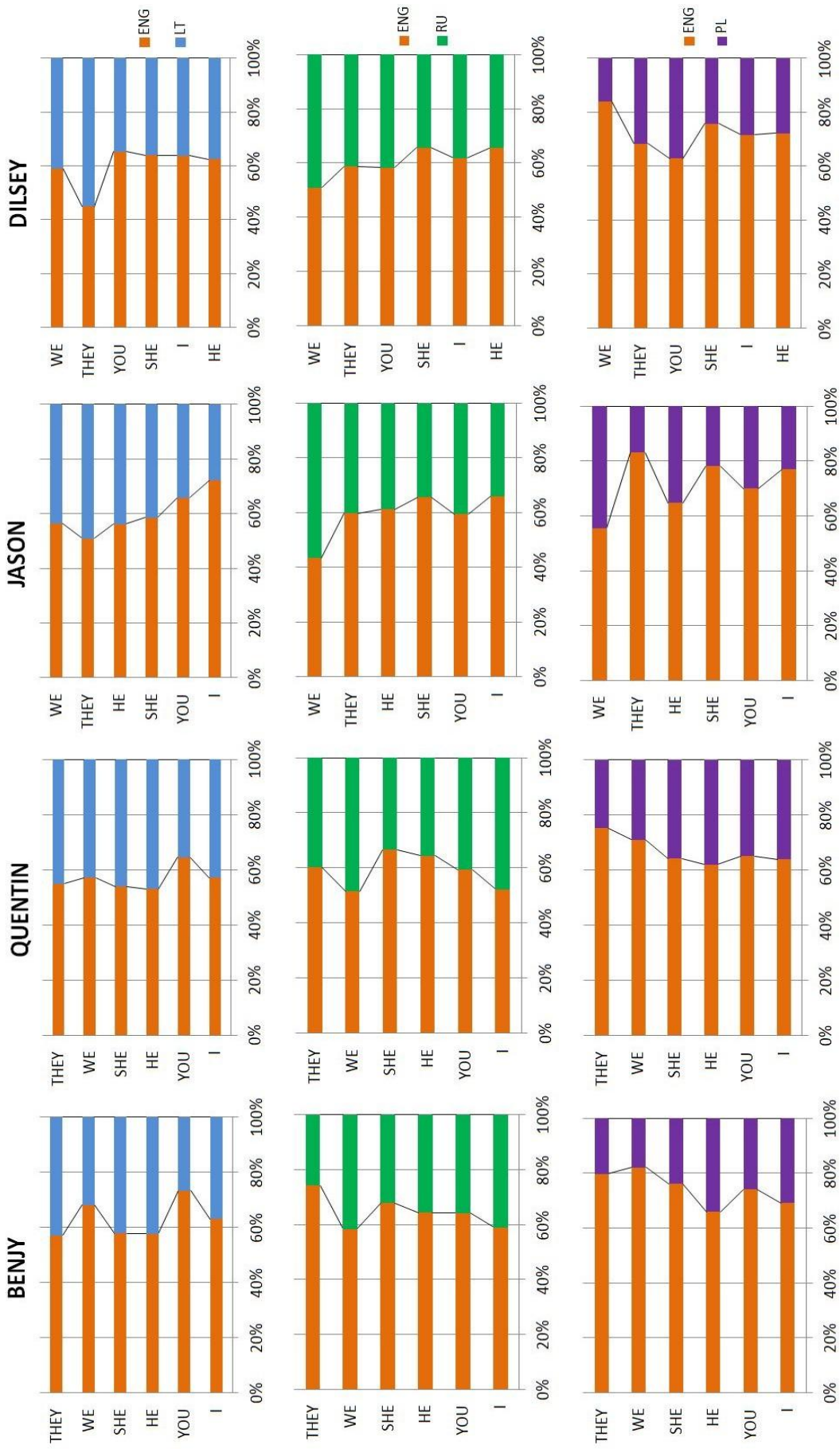
Unlike the names, the relative values of the personal pronouns vary irregularly and prominently. The patterns are far less uniform. Across all the narratives, the amplitude of fluctuation (A) for the most frequent pronouns (Apro) could be expressed as 40% < Apro < 90% in comparison to the fluctuation of the proper nouns (Apn) 20% < Apn < 60%, as seen in Figures 38-40. It is noteworthy that the range for the names would have been twice as narrow at 40% < Apn < 60% if a single case of the low-frequency name *Caddy* in JASON_ru and JASON_pl were not considered. It is possible that these ranges represent how far we normally go in omitting the pronouns and the names in the partially pro-drop languages. However, more data is needed to establish what amplitude would be a norm across many translations. Only in large-scale research could we attempt to define whether specific amplitudes depend on linguistic differences or some individual aspects.

Unlike the relative distribution of the lexical words, the relative frequencies of the pronouns do not yield predictable patterns of difference. Here, for example, we cannot see how frequency affects the translators' choices. In the Jason chapter all the translators omit the highest frequencies most intensively, while in the Polish and Russian renditions of the Quentin chapter lower frequencies are affected the most. Perhaps we need a wider range of frequencies to observe as in the case of the lexical repetitions. One way to expand the range would be to include all the pronouns found in the original novel, though what range is sufficient to compare the translations by their fluctuation trends needs to be tested. Hence, at this stage the amplitudes of difference seem to be a better measure of comparison.

Yet the patterns provide some insight into the individual cases of significant irregularities in response to the pronouns. The Lithuanian translator tends to lose most significantly the pronoun *you*, while the Polish translator omits most either *we* or *they* and the Russian translator favours omission when rendering the 3rd-person feminine pronoun *she*. Meanwhile, the least affected frequencies include the pronouns *they* and *he* in the Lithuanian translation, the highly-frequent *I* and the less frequent *we* in the Russian version and the low-frequency *we* and *they* in the Polish case.

The translators do not only omit the pronouns, but they also increase their numbers. *They* and *we*, for example, are lost at a spectacular 80% in JASON_pl and DILSEY_pl, respectively. By contrast, the Lithuanian translator increases *they* by 31 instances (22%) in the Dilsey

Figure 43 Relative frequencies of the pronouns by chapter



chapter, while the Russian translator adds 28 more repetitions (31%) for the pronoun *we* in the Jason chapter.

The Lithuanian translator consistently omits *we* more often than *they*. As mentioned in the previous section, the present and the past tense verbs do not take on different endings when used with the third-person pronouns *jis*/ *ji* / *jie* ('he/she/they'). Meanwhile, the verbs for the pronoun *mes* ('we') have a distinctive ending. Hence, this pronoun is more affordable to omit in translation than the pronouns *jis*/ *ji* / *jie*. But the opposite pattern emerges in the Russian translation. It omits *they* more often than *we* in all the chapters, though the past tense verbal forms are the same for both the pronouns. These findings evoke Klaudy's notion of "unperformed" omissions, as mentioned in Section 1.5. These differences that emerged in the translations cannot be explained in terms of linguistic restraints. Although I find Klaudy's concept rather vague and incomplete to apply in my study, the idea that reduction can be unperformed where it is expected seems a valid one in this context. A more extensive study of such contrasting cases across many translations would give a far better and accurate understanding of how repetition retention and reduction relate to each other.

The translators nevertheless agree that the first-person pronoun *I* is somewhat redundant in the Jason chapter. They all omit this pronoun most significantly when it occurs in the collocation *I say(s)* (freq. 435). In the original novel this repetitive phrase is used in a way that makes it similar to disfluencies or disorders of spontaneous speech. Such expressions disrupt the flow of speech, but they also give away a great deal about the character of a speaker. In the case of Jason, the mantric use of *I say* seems to reveal an irresistible urge to exert his authority. However, the translators seem to overlook the phenomenological function of this repetition, and by means of omission they all play down Jason's emphasis on his inflated ego.

The pronoun repetitions present an ambiguous case to describe and interpret because the translators' choices are so varied and dynamic, though the pronominal repetitions can afford to be omitted in the pro-drop languages. If only normative reasons were at work, the use of omission would have been more systematic within the translations and more predictable across the translations. At least in some cases, the translators might have omitted as many or as few pronominal repetitions similarly.

The contrast in the treatment of the names and the pronouns also illustrates that the translators' choices may vary significantly in terms of stability. The Reduction claim completely overlooks this aspect. Curiously, the three translators rarely use the names and the pronouns in an interchangeable manner, for example, to replace the names with the pronouns and the other way round. It is yet to be explored why they keep these two lexical categories apart. My preliminary insight into this matter suggests two lines of explanation. On the one hand, replacement demands more cognitive effort than word-for-word translation. On the other hand, the reasons may be far more mechanical as being related to the effect that visual interference has on memory and decision-making. That is, since the translators follow the text in too linear a manner, they cannot foresee how many times and which words will appear. Thus, in their immediate response they hold on to the choice that the original word readily evokes.

This and the other chapters setting out the Analysis have given but a glimpse of some idiosyncratically complex patterns of response to repetitions in the three translations of

Faulkner's *The Sound and the Fury*. The following last part summarizes what has emerged in this analysis and what can be extended to further research through Translation Studies and other disciplines.

PART IV CONCLUSIONS & RECOMMENDATIONS

The current case study of how three translators deal with the repetitions of a long literary text reveals that their choices are highly dynamic and heterogeneous beyond the invariant surface of the linguistic sign of reduction. Chapters 18 and 19 revise the epistemological and methodological objectives laid out in Chapter 7 in relation to what has been discovered and observed. They also summarize how the corpus-based analysis of non-contiguous strings of repetitive words has supplied evidence for the elaboration of what the mainstream views have left unattended. Chapter 20 outlines some areas and trajectories for further investigation.

Chapter 18 Epistemological Issues and Challenges

In Part I, the Background to my study, every so often I drew on the metaphor of labyrinth to envisage how translating the repetitions of a long text might be variably complicated by its features. My core idea was that translation is an individual journey through the labyrinth, but that no translation is a map to an original text. Each rendition reveals itself as yet another labyrinth with its unique geography. This concept was instrumental in resisting the absolute premises of the Reduction (see Section 1.3) and the Linguistic Restraint hypotheses (see Section 1.5) which argue – in particular the former – that decision-making is overtly simple when it comes to repetitions.

Thus I postulated the working hypothesis that our choices for repetitions are dynamic and relative to more than one textual force. My primary aim was to expose in which ways the mainstream views fall short of accounting for complexities that underlie omission and variation, which are normally described in a straightforward way as evidence of repetition avoidance or reduction.

In the Background section of this dissertation on several occasions I pointed out some disagreement between reading- and writing-geared perspectives on repetition. The literary theory of Foregrounding, for example, concerns itself with text reception alone. It asserts that readers notice high-frequencies better than low frequencies. Although the Reduction Hypothesis never reflects on differences between text reception and production, it does focus on the linguistic aspects of written translation. Its derivative, the Frequency Hypothesis, claims that translators avoid words that are often repeated, which contrasts with Foregrounding Theory.

All these approaches have some empirical evidence to lean on. The Foregrounding claim relates to the findings of experimental psychology, which describes various repetition effects that range from memory improvement to forgetfulness (see Section 2.3). Meanwhile, both the Reduction and the Linguistic Restraint hypotheses that lie at the heart of my inquiry rely on textual evidence described along one or two dimensions. I devised my approach in response to their overt generalization based on methodological simplification. I shall summarize the implications of my methodology in the following chapter.

Some kind of paradox arises from these confronting views: in text reception we respond favourably to repetitions, but we try to get rid of them in text production. One of my

epistemological questions was whether this paradox lies within certain differences between the activities of reading and writing, or whether it reflects a gap of knowledge. This latter idea informed my entire research based on the pluralist and behaviourist hypothesis of how repetitions are translated. Response is after all an experiential phenomenon that is unique in time and space regardless of similar pressures and concerns. My premise was that the dominant Reduction Hypothesis is too abstract and unrefined to bring into focus sufficient detail for the adequate description and comparison of how the translators deal with repetitions across languages. However, despite my critical consideration of the mainstream views, I do not refute the idea that some repetitions are avoided or even that their avoidance may be a consistent strategy.

Although the reasons for seemingly similar choices are diverse, I have limited my analysis to an investigation into three major textual factors: frequency, content and distance. The key epistemological question was to find out what a corpus-based analysis of frequencies treated as non-contiguous strings of repetitions rather than what discrete instances can reveal about the dynamics of the translators' choices. I employed several dimensions of comparison that other studies do not explore. Thus in the three translations of Faulkner's *The Sound and the Fury* I could observe and explain internal inconsistencies, cross-textual disagreements on the semantic level and fluctuations along the frequency range as meaningful patterns.

Systematic string analysis of how the three translators render Faulknerian repetitions has led me to the following observations of where exactly the Reduction Hypothesis falls short of providing insights that could lead to a tenable theory of how we deal with repetitions in translation:

- The use of omission and variation does not prove *per se* that repetitions are lost. While the Reduction Hypothesis views response to repetitions as a static phenomenon, I discovered a number of spatio-temporal patterns which illustrate that the translators' choices evolved (see Chapter 15). Let us reconsider the ones in which reduction is followed by retention and the other way round to confirm that loss is not omnipresent when viewed from a dynamic perspective. To say that repetitions are lost in the strings whose translation patterns move from reduction to repetition means that the translators must have rendered the original text backwards. That is, they must have started with the last sentence in which a repetitive word was found; then they must have moved to its previous occurrence to finish with the very first instance of repetition. We cannot lose a thread of repetitions before we get hold of it in the first place, but we can discover that thread at some point as we progress along the text. We can say that the repetitions in the pattern considered are retained or even regained. Meanwhile, those patterns in which retention is followed by reduction illustrate loss of the repetition. Either by design or unintentionally, the translators would have lost track of them. Hence, I propose to interpret omission and especially variation along the two broad dynamic dimensions of opposite movement: loss and discovery.
- Omission and variation do not prove *per se* that repetitions are avoided. The Reduction Hypothesis implies that translators typically find repetitions tedious and needless. It follows that reduction is systematically intentional. But if it were so, the use of omission

and variation would not have fluctuated within and across the translations as much as revealed in the Analysis part. Moreover, in a number of cases the translators use different variants in a random manner. Inconsistencies and contradictions have slipped into every translation considered in this study. Odd or discrepant variants are especially common among lower frequencies. They are too random to interpret these choices as intentional.

- Contrasting the translations by strings rather than individual words sheds light on the dynamics of differences and similarities. The emerging variable patterns challenged both the Reduction Hypothesis and its derivative, the Frequency Hypothesis. While the former argues that translations are fundamentally similar in that they all reduce repetitions regardless of their content or how they are used, the latter suggests that higher frequencies should be avoided more than lower frequencies. But the translators' choices for a long literary text are not as straightforward at all. Despite their variable degrees of omission and variation, the three translations share a very specific pattern concerning frequency. It is described as the Frequency Effect in Section 12.3. Each translator employs omission and variation more frequently in high frequencies than in low frequencies. They also omit or use different variants more intensively in low frequencies. Frequency, nevertheless, affects uniformly the translations at the deep level of the text. Judging by the consistency of this effect, it can be postulated that the translators are not conscious of this pattern. At the same time, this finding also confirms my earlier premise that it was not a global strategy of the translators to avoid repetitions as aesthetically displeasing. If they had pursued this, their renditions would have been far more consistent and far more similar than has been found.
- String analysis also brought into focus irregularities and contrasts within and across the translations, which made it possible to observe when frequency, content or distance have the upper hand in decision-making. Some repetitions are clearly avoided for their content. The religious words, for example, are more prominently omitted in the Russian rendition than in the other two translations (see Section 13.4). Perhaps even more such cases would have emerged if I had analyzed absolutely all the repetitions in *The Sound and the Fury*.
- The semantic properties of words matter for the translators. Repetitions are not different in this respect. Names and some concrete nouns, for example, proved to be particularly resilient to reduction. Moreover, the translators shifted from retention to variation depending on the narrative. Such is the case of the reporting verb *say** in the Russian rendition. The translator used very little variation for this word in Benjy's narrative, while in other chapters he did not shy away from rewording it. Loss is in general a relative term. Repetition is normally retained on the semantic level, as argued by Károly (2010), despite formal reduction.
- Distances among the instances of related repetitions also influenced the translators' choices. The human memory is such that large distance between repetitions tends to weaken their link. For example, every now and then each translator omitted an instance of double repetition occurring in the same sentence. But they also retained many such

repetition pairs or even added an extra repetition where the original text had only one instance. We may conclude that at times close proximity made repetitions more noticeable and thus the translators got rid of them on the grounds of redundancy. In Section 13.3 and throughout Chapter 15, I discussed at length the effects of variable distance.

- Analysis of distance also changed my view of the role that mistakes, or whatever we call them, have in understanding translation. What we normally catalogue as the translators' mistakes emerged as idiosyncratic features of spatio-temporal patterns found in each rendition. Sensitive in particular to distance, they constitute the area in which the three translations are fundamentally different.
- Like the Reduction Hypothesis, the Linguistic Restraint Hypothesis proved to be limited in describing how responses to repetitions vary across the three translations. It argues that translators' choices are optional unless they are forced by the translating language to make a decision. The cases appeared to be far too complex to allow them to be interpreted as binary. The three translators made different choices in many cases when they could have been similar. The differences were caused by a variety of reasons as surveyed above. Similar or even identical semantic choices were also found despite an array of expressive means available in the translating languages. The majority of Faulknerian repetitions could have been either retained or rendered as variably as possible. At times the translations were created to match Faulknerian oddities of style, while in other cases the most obvious or direct word was used. But resistance to mimetic impulse and inveterate preferences is after all left to personal choice in both writing and translating. We observe this kind of innovation in Faulkner and Lewis or in Artaud's radical translation of the latter, as discussed in Section 1.2.
- Like differences, similarities proved to be of a heterogeneous nature. In Chapter 16 I showed that the three translations are similar on two levels at least. One level concerns the cognitive underpinning of response to repetitions. That is, the translators rendered the same concrete nouns as full or nearly full strings of repetitions. Since all those repetitions offered open choices for the translators, systemic linguistic similarities could not be viewed as entirely responsible for the results. Other similarities arose from a genetic relation between the texts rather than from linguistic causes. The Lithuanian translator (or the editor) seems to have consulted the Russian version on some occasions. The two renditions often share very specific semantic choices that indicate this affinity.
- The features of responses and their patterns as discovered in this study do not lend unconditional support to the Reduction Hypothesis. Neither does quantitative evidence, at least not conclusively. It is true that the translators omitted and reworded repetitions, but a degree of loss is to be expected in translation in general. Hence, it is a question of scale as to what amount of omission and variation is sufficient to conclude that repetition reduction, rather than retention, is a tendency. The translations are definitely comparable by their degrees of omission and variation, which reveals a great deal about the translators' preferences and predisposition. It appears that omission is not as

widespread as variation in all three translations (see Sections 12.1-12.2). The degrees of overall reduction vary, sometimes considerably, depending on individual words or lexical groups as mentioned above. Hence, I propose to interpret low levels of omission or variation as low tolerance for reduction. It will definitely require far more data to establish which levels of omission in translation are on average high and low.

- Moreover, only in the Russian translation did omission and variation put together make up half the choices considered in this study. Even then the counts are not sufficiently straightforward to conclude that such evidence illustrates a tendency to reduce repetitions. We may equally say that though the Russian translator preferred reduction more than did his Lithuanian and Polish colleagues, he tended to keep Faulknerian repetitions.
- Like omission and variation, retention can firmly be called one of the methods of rendering repetitions. It should not be left out of an analysis of repetition. If the previous studies reviewed in the Background section of this dissertation had made it known how many repetitions were retained against those that were lost, their findings could be viewed in a different light.
- In addition, omission and variation often seem to function as different methods across the three translations. The use of omission illustrates what I termed as 'dependence on word boundaries' (see Section 9.3). All three translators employed far less omission than they could afford in rendering both lexical and function words (e.g. personal pronouns as discussed in Section 17.2). The extent of word-for-word correspondence and various inconsistencies indicate that the presence of words had a paramount effect on the translators and they did not strive to resist it. At the same time, the translators' choices are not as premeditated as the semantic method used by Nabokov in his rendition of *Eugene Onegin* (see Section 1.2).
- Meanwhile, the analysis of variation brought into focus degrees of linearity. In some cases the points at which the translators sought to bring lexical variety to their renditions is obvious. But very often the use of different variants appeared to be random, as illustrated by the spatio-temporal patterns of progressive variance and delayed repetition (see Section 15.4). These patterns are quite prominent in the Lithuanian and Polish renditions, while we find far fewer structures of this kind in the Russian version. The traces of a linear mode of translation were found in each version of *The Sound and the Fury*. This is perhaps inherent to text processing in translation in general. Its opposite, hypertextual mode, also occurs to some degree in each rendition. Hence, the translations are also comparable by their preferences for linear modes.

Translation is a labyrinth that displays the complexity of a living organism. This is evident in how translators render repetitions. Their choices make the labyrinth change, shift and evolve. Even under the tight control of a translator or an editor, a human response to repetitions is disorderly, hybrid and random to a greater extent than the current theory is able to account for. Perhaps it will be possible to gain insights into how to research such a hybrid phenomenon from those disciplines that are accustomed to dealing with large amounts of complex data. Also, in

Section 9.4, I have already mentioned that the image of DNA ribbons inspired me to explore repetitions as strings and the translators' choices as dynamic patterns pulsing with movement and energy. Perhaps these methods and experiences drawn from genomics could be applied to larger amounts of textual data.

Many studies promoting the Reduction Hypothesis have made too many shortcuts in a methodological sense (see Section 7.2) to conclude that translators uniformly avoid repetitions. Hence, it is too early to call this a tendency of translation even in a statistical sense. What happens in translation on average is yet to be systematically researched. Certainly, much more data needs to be collected and systematically compared across languages to elaborate on the above hypotheses that I have proposed for the theory of translating repetitions. I hope, nevertheless, that I have managed to bring to light some elusive aspects of the inner workings of choices for repetitions along several dimensions. I owe these insights to the methodological innovation of my approach which I discuss further in the following chapter.

Chapter 19 Methodological Aims and Challenges

The methodological objective of my case study was to find a way of describing the translators' choices for repetitions as complex, dynamic and heterogeneous by nature. My approach stands in contrast to the static interpretation of omission and variation as found in the studies that promote the Reduction and the Linguistic Restraint hypotheses. Their basic methodologies that generate straightforward results are tempting to follow because of their simplicity. Had I applied the same principles of analysis, from the very onset I could do nothing but agree that the three translators of *The Sound and the Fury* tend to reduce or even avoid Faulknerian repetitions. Many studies into how repetitions are translated run into the same problem of making too broad generalizations due to their unsystematic data selection, lack of comparative perspective and fragmentary results.

The practical challenge was to describe and compare the translators' choices as complex and dynamic with only frequency data and basic taxonomies at hand. Primarily, I decided to observe the variably scattered repetitive words of the original text as patterns. Secondly, I expanded the meaning of the concept *strings* to include both contiguous and non-contiguous sequences of frequencies of the same word. This allowed me to enlarge my search window for patterns beyond the levels of sentences and paragraphs. Thirdly, I gave up on selective semantic criteria to obtain a good range of high and low frequencies for further systematic analysis.

The Reduction Hypothesis is classified as one of the S-universals that tell us in which ways translations typically differ from their original texts, while T-universals concern differences between translated and non-translated texts in the same language (Chesterman, 2010a, p.40). Since these descriptive laws lose sight of the differences and similarities across translations, I set out to experiment with corpus analytical tools to explore the whole spectrum of qualities and shapes that responses take in either whole translation or each string. String analysis made it possible to examine frequencies as counts, fluctuation trends, amplitudes of change, geographical areas, semantic shifts, spatio-temporal and convergence patterns. I could also associate changes in frequencies with the factors of distance (see Chapter 15) or content (see Chapters 13-14).

My research revolved around the issue of frequency because it is central to the translation theory of what the translators make of repetitions. Since I have already surveyed my major findings and hypotheses in the previous chapter, here I will elaborate on some methodological aspects concerning frequency as a measure:

- Frequency as effect and measure are not the same.The three translators dealt with high and low frequencies in different ways. I called this phenomenon the Frequency Effect. Thus the findings support to some extent the premise of Foregrounding Theory that high frequencies have differing effects on the reader.
- The Frequency Effect is observed across a large amount of data, but it fails to emerge in small data sets. No such pattern is evident, for example, in the analysis of the proper nouns (see Section 17.1), although their frequencies make up a rather large share of

the total number of words. Hence, studies that aim to generalize how repetitions are rendered need to deal with large and lexically varied data.

- The results do not provide straightforward support for the Frequency Hypothesis that translators omit high frequencies more than low frequencies. The raw values of omission and variation are indeed higher at the high-frequency end. This could be interpreted as proving that we omit and reword high frequencies more often than low frequencies. However, the relative values show that low frequencies are lost with greater intensity. Hence, the counts of omission and variation are relative measures. We need to evaluate them along the continuum of reduction and retention, while elaborating more frequency measures relevant to the comparison of translations across languages.
- More fluctuation is observed among high-frequency word strings than among infrequent repetitions (see Section 12.4). High-frequency repetitions are prone to be variably interpreted. The more a word is repeated, the more variable is its rendition across the translations. I propose the hypothesis that, unless a translator devises a way to render all the repetitions in the same way, high frequencies naturally attract more irregular and idiosyncratic choices than low frequencies.
- Salience is not as static a feature as viewed by the literary studies of foregrounding effects. It is not equal to the high value of frequency. Too many elements and features of a text compete for attention at the same time to render repetitions in homogeneous manner. If after all a translation is consistent in dealing with repetitions, we could presume that its translator did so by design.
- Frequency alone cannot explain why patterns differ from translation to translation, especially in the numerous open cases. Neither is it sufficient to consider why the translators made inconsistent and random choices. Therefore, it is essential to consider other factors in developing a tenable theory of how repetitions are translated.
- Not only data size but also its range is important. If frequency data were random, too small or focused on, for example, low frequencies alone, many meaningful patterns would not have emerged. This observation poses a question for further studies as to what data are optimal for generating meaningful patterns in translators' responses to repetition and whether or not the results of the analysis of smaller and less repetitive texts such as short stories are replicable.

Some crucial limitations of my database in Excel have also emerged. It is not richly structured and sufficiently functional to explore and verify all the hypotheses that turned up in the course of my investigation. These limitations, nevertheless, provide potential questions for future research to explore in greater detail.

First, it is not clear how reliable a measure distance is. All three translators are observed to have shifted from one variant to another when the distance between the instances of repetition increases. They also lost or retained one of the double repetitions that occurred in the same sentence. But distance according to sentence is a relative measure. The original narrative is full of sentences of different lengths, ranging from just two words to a paragraph. Perhaps to push

for more rigid quantification we need to measure distance by words. It would be curious to compare systematically the degrees of omission in close proximity, or to find a pattern in response to ever changing distance.

Second, the factor of content also poses a few questions. The results of how the translators rendered, for example, the concrete nouns are rather mixed. The translators retained the repetitions when rendering a number of the same concrete nouns (see Section 16.2). But in some other concrete nouns they used variation more frequently than in other lexical groups. It is possible that the nouns elicited variable responses because they come in large quantities as compared to other lexical words. Faulkner, for example, by design, used very few adjectives in his novel, especially in the Benjy chapter. The adjectival repetitions might turn up to be the least stable lexical group if we compare relative reduction in each part-of-speech on a large scale. But to carry out a far more structured analysis and comparison, we will need to pass the original text and its translations to parts-of-speech tagging.

And here analysis would overgrow with technical problems since corpus studies are not as advanced for some languages other than English. The parallel and the comparative corpora of the translating languages considered in this study are relatively small to explore, for example, normative aspects in the use of omission and variation. The resources across the translating languages are not even similar in terms of scale and scope. For example, the official English-Lithuanian parallel corpus of translated literary texts, which is available on the site of the Centre of Computational Linguistics of Vytautas Magnus University, consists of over 2 million words[35]. The English-Polish corpus of translated fiction, a subset of the PELCRA Polish parallel corpus, contains only 12 English novels with the total of 782,472 words and their Polish renditions (http://metashare.elda.org/repository/search/). The Paralela corpus (http://paralela.clarin-pl.eu) contains 262 million words, but its literary translation sub-corpus is made up of 114 Polish-English and English-Polish translations. Yet larger collections of translated fiction available in all three languages are in circulation among scholars. Not all the texts are accessible to the public domain. Besides, these “private” collections normally consist of untagged and roughly aligned texts.

The national corpora also differ in size, which makes it difficult to compare how typical the translators’ choices would be in non-translated texts produced in Russian, Polish and Lithuanian. For example, the Russian National Corpus (RNC) contains over 300 million words, while the National Corpus of Polish (NKJP) has over 200 million words and the Corpus of the Contemporary Lithuanian Language (CCLL) is half the size of the Russian equivalent. Even if the translators’ choices are the most direct equivalents of Faulkner’s words, we cannot compare them on the grounds of typicality when the corpora differ so significantly in size. Moreover, the available POS parsers differ in tagging systems and accuracy, which makes it difficult, if not impossible, to compare the translations on the same level of granularity.

Responses to repetitions are comparable, but we need functional measures specific to translation. At this point there needs to be more research experiments with more texts along various dimensions that generate more data to describe the trends and patterns of response in

[35] All the counts surveyed here are accurate as of 12 January 2016.

sufficiently but not excessively specific terms. We could start with other texts that are as repetitive as Faulkner's *The Sound and the Fury* to verify which hypotheses are relevant to other case studies. Less repetitive texts may bring into focus how considerable differences are depending on frequencies. If further evidence is not consistent with my findings, it would be useful to ask what the alternative tendencies are.

Furthermore, including more translations of *The Sound and the Fury* and other novels of Faulkner might reveal whether the translators' choices are specifically sensitive to the author's style. Indeed, more translations of each translator could bring to light other factors of variation.

As I mentioned in Section 1.3.2, up till now, research has tended to relate the Reduction Hypothesis to cultural preferences. But we firstly need to sort out methodological issues and gather far more data to examine diachronic and synchronic variation before we can trace confidently those links across periods and cultures. More languages should also be covered to establish whether response to repetitions in relation to linguistic differences alters significantly. For example, it is curious as to whether differences between inflected and non-inflected languages have any bearing on the use of omission and variation in general and in some specific lexical areas. Moreover, it is important to find out how often individual choices transcend linguistic differences and similarities. The translation of the pronouns has promoted this question. As predicted, the personal pronouns are omitted in the translating languages for their pro-drop character, but the degrees of omission differ significantly.

Regardless of whether my findings are representative of translation in general, my exploration opens the door for exploring more complexity beneath the surface of linguistic description. In this chapter I have already started charting out a number of questions and trajectories for further research to pursue. In what follows I shall outline some perspectives on broader issues not only for translation studies, but also for other disciplines.

Chapter 20 Implications for Further Studies

My results and observations contribute primarily to Translation Theory and Research. The previous two chapters have summarized in which ways string analysis is instrumental in describing responses to repetitions as an experiential phenomenon, the variation of which cannot be explained in terms of formal linguistic differences. However, despite my criticism of the Reduction Hypothesis in particular, I do not suggest replacing it with an alternative claiming that translations do not reduce or avoid repetitions at all. It is too early to offer another generalization instead. Exploratory by nature, my research has been about improving the framework of describing and comparing the translators' choices concerning word repetitions in terms of dynamic patterns. For example, some volatile and stable aspects of response to repetitions have emerged in my study. It appeared that the three translations are consistently similar in their response to frequency on the global level (e.g. the Frequency Effect), but their spatio-temporal patterns differ substantially. Chesterman (2010a, p. 40) observes that '[n]o-one has claimed as an interesting translation universal the fact that all translations tend to be equivalent in some way to their source texts'. Similarly, no one has formulated or at least investigated the universal that translations always differ from each other, which raises the question as to what shape differences take and what is fundamentally similar in the way translations differ. Perhaps a continuum between stable and volatile aspects is yet another valid dimension to examine equivalence between multiple translations and their original texts.

This experiment has unlocked further possibilities to manipulate the text in a way that can be replicated in other large-scale empirical studies of translation to generate more data and theoretical insights. Some interesting points of discussion have emerged for research both closely related to and further afield from Translation Studies, including literary studies, comparative stylistics, corpus linguistics, stylometry, cognitive sciences, digital humanities and hermeneutics. In what follows I will suggest some tentative questions and areas of interest in considering the question of how word repetitions are translated.

The most immediate questions arising relate to literary and linguistic studies. My findings suggest that choices for repetitions are anything but fixed in and by the translating languages. The use of omission and variation, for example, fall into spatio-temporal patterns (see Chapter 15) that are too irregular and variable for both the Reduction and the Linguistic Restraint Hypotheses to address. The idea that choices for repetitions are comparable stylistic variables rather than linguistic dependents might be of interest for studies concerned with style in translation.

The comparative analysis of the personal pronouns and the proper nouns in the three translations has provided insights into issues of variability and stability. Besides, it offers a body of empirical evidence for systematic quantitative studies of how these lexical groups are rendered, which has not been widely studied in the three translating languages.

More specifically, some results are also relevant to Faulknerian scholarship, which is vast and varied, as observed in Chapter 6. However, studies into how Faulkner's repetitions are dealt with are fragmentary. My findings are based on systematic analysis instead. This can be used for both linguistic and literary discussion about Faulkner. The current database can be

expanded to include more translations of *The Sound and the Fury*: other linguistic versions and the existing alternative renditions into Polish and Russian[36].

Despite my linguistic focus, in Chapter 14 I compare how competing and at times conflicting narratives emerge in translation when the translators use variation. It might be of interest for comparative literature to explore how narratives are reshaped in translation on this level. The semantic examples might also be of didactic importance for the analysis of literary translation.

My model of description should also work for non-literary translation. Its methodology is easy to replicate. Philosophical and technical texts, for example, are full of repetitions. Their analysis would generate in turn more data across genre to elaborate on my proposed premises about what constitutes response to repetitions.

At the fundamental level, this research highlights issues of creativity in interdisciplinary research, which is what Translation Studies are in principle. In his overview of the Explicitation Hypothesis, Pym (2005, p. 30) concludes that "[w]e have learnt to distinguish the study of translation from the study of comparative linguistics". That comment is an optimistic overgeneralization. Despite its continual struggle to establish Translation Studies as a discipline in its own right, translation research has always been dependent on practical tools and theoretical insights drawn from the scholarship of non-translated texts. We see that happen in literary and linguistic case studies: theoretical and empirical explorations as well as traditional and computer-assisted forms of inquiry.

Throughout the Background section I argued that Translation Theory somewhat lacks a dynamic approach to how word repetitions are rendered. In fact, the subject of translating word repetitions has remained remarkably immune to insights from other disciplines. Experimental psychology provides a great deal of evidence and discussion on how varied the effects of word frequencies are. Repetitions may enhance our memory, but they may also blur some information. But Translation Theory cannot relate to these findings, unless it develops its own concept and practice of analyzing repetitions, which in turn might bring on a significant shift in the role of Translation Studies in relation to other disciplines. This study made me increasingly aware that the needs of translation are often too specific or even unique to rely on borrowing and replicating what has been devised for non-translated texts alone. And I have already pointed out that some measures developed for non-translated texts do not serve well the comparing of translations. Likewise, string analysis of repetitions is of little use for textual scholarship dealing with non-translated texts. Corpus studies still face many practical and theoretical issues to consider in the process of learning which measures work for both types of texts and of developing new ones appropriate specifically for translation. Manipulating

[36] The alternative translation into Polish is by Jędrzej Polak, published for the first time in 1993, while the translation by Anna Przedpełska-Trzeciakowska, examined in this study, was first published in 1971. It is interesting to trace any changes related to the period of the substantial time gap between the two Polish translations. For my research I chose the translation *Шум и ярость* ('Noise and fury') of Осия Петрович Сорока. Once published for the first time in 1973 in the literary magazine *Иностранная литература*, it was immediately critically acclaimed. It is still considered to be the best attempt to translate *The Sound and the Fury* into Russian. Meanwhile, the version with the title *Звук и ярость* ('Sound and fury') not included in this study was translated around the same time by **Ирина Гавриловна Гурова** as the acclaimed version, but it was published only in 2001. In addition to the issue of stylistic variation in response to lexical repetitions, the comparison of two Russian translations offers the prospect of exploring ideological underpinnings of word choices.

translated texts for comparative analysis entails a degree of complexity that we do not encounter in manipulating non-translated texts. Here we have to deal with a very different nature and dynamics of comparison because a translation is a version of the original text and yet it is an original text in its own right. The more we become aware of those differences, the more research questions we get for other disciplines, including Digital Humanities, to tackle. I hope that this study of the ways in which choices for repetitions could be explored gives us a glimpse of those specific challenges of manipulating translated texts that Digital Humanities, for example, could take on as an opportunity to expand its further investigations afforded by computational methods.

What I see to be fundamental to interdisciplinary research is invention rather than mimesis. Being open to new ideas and new forms of research should encourage invention not hinder it. Translation Studies supplied me with a problem, but the tools and methodology had to be borrowed or even invented. Thinking and planning this study from within the confines of Digital Humanities was instrumental to my thinking and experimenting with those tools and thoughts. The ideas that encouraged me to challenge the mainstream views on repetition in translation came from experimental psychology, the evidence of which could not yet be applied straightforwardly in my study to argue my case. I had to take a conceptual leap to maintain my interest in something that I envisaged to be far more complicated and different to what was presented in Translation Studies. When contemplating the three translations of Faulkner's novel, I dreamt of a labyrinth as a means of steering my research away from relying too much and too often on analytical tools and practices used in studying the lexical patterning of non-translated texts. Some studies made radical proposals to take a fresh look at what it takes to address the issues specific to translation. Baker (2000), for example, proposed leaving out original texts from translation analysis. But we cannot expect our method of analysis to change automatically if we remove an original text from our consideration of its translation. Furthermore, such removal is not indispensable to opening new paths in research. Translation should come first in the study of translation whenever we deal with its needs, nature, reception, makers and the like, even if at times they resemble those of non-translated texts.

I believe that in some cases we already have sufficient material and experience to reflect systematically on practical and theoretical interstices between translation and non-translation. By definition, the Reduction Hypothesis is supposed to tell us what is unique to translation as opposed to non-translation. The argument that translation avoids repetitions found in an original text does not suffice to distinguish between translation and other forms of text making. If we follow the practices of genetic criticism in observing how translation is made through multiple versions and stages, it might turn out that the translator and the writer of an original text behave in similar ways at some stage when it comes to repetition.

Translation Theory might also provide cognitive studies with further valuable insights. The former could offer, for example, a dynamic model of how repetitions are being handled in long literary texts over a long period of time, provided its research into vast quantities of data across many languages and texts of variable word frequencies is systematic and experimental. Furthermore, studies into how translators' choices for repetitions vary and evolve in response to distance and frequency may provide some insights into alternative translation universals that

are not yet identified. The patterns of linearity and the degrees of word-for-word correspondence are interesting features to explore. If word-for-word correspondence between translations and their common original is consistently close across large amounts of data, we can further enrich theories of linguistic and visual interference (see Sections 1.4-1.5).

I also believe that Translation Theory and hermeneutics may have an interesting history of collaboration the nature of which could be usefully explored. The former is capable of generating new interpretative means and practices if only it could take the conceptual and methodological leap into the possibilities that digital research offers. Hermeneutics evolved by acknowledging the significance of language in understanding the world and turning the issues of application into one of its fields of interest. While Translation Theory draws on hermeneutics to discuss the problem of understanding for the purpose of translating, the concept of translation still remains of secondary importance in hermeneutics. To paraphrase Gadamer's idea that "[w]e are 'in' the world through being 'in' language", I would say that translation is the only way to be in language[37], and yet we need to be in the world to translate. In other words, we are inevitably in space and time, the constraints of which bear upon the shape of translation, though its essence to enact our existence through being in language does not change. This idea should constantly remind us of the fallacies of simplification that can emerge in modelling human choices in language use, including translation, if we overlook this dualistic complication.

In his brilliant study of many roles and relations between simplicity and complexity in culture and science, Slobodkin (1992) notes that while simplicity is as powerful means of generating knowledge as complexity, it may still be "dysfunctional" in some cases. That is when complexity comes first just as in contemplating an intricate mandala that serves to show "the illusory nature of both the metaphor [of the mandala symbolizing reality] and the mandala itself as it dissolves into a kind of cosmic minimalism" (Slobodkin, Ibid., p. 120). The concept of labyrinth was my mandala. Complicating the description of how we translate word repetitions is necessary to generate a comprehensive and yet transparent theory. With respect to the instrument of complexity, the irony is that literary and linguistic theories, including those of translation, resist the idea of seeing machine operation in human activity even though some of their methods reduce human choices to binary principles like those that govern programming languages. That is the exact problem with the Reduction Hypothesis. Yet machines like computers can help us deal with hermeneutic problems of great complexity and avoid turning the description of human choices into the study of a machine as diametrically opposite to that of a living organism.

Similarly, mistakes in translation seem to present a somewhat trivial issue. They are often viewed as linguistic fallacies and failures. In Translation Studies we do not have a theory of mistake even though translation research and reviews frequently discuss what went wrong in a particular translation vis-à-vis its original text. In arguing for the significance of mistake in relation to Translation Theory, Albert (2005, p. 166) points out that the majority of mistakes are rooted in human psychology. He suggests that *contresens* ('misinterpretation'), including all types of mistakes, should be treated as a philosophical term along with other notions such as

[37] In response to Ricoeur's ideas on translation, Jervolino (2008, pp.64-65), for example, equates speaking with translating.

comprehension, *equivalence*, *loss* and the like (Ibid.). I specifically avoided using the notion of mistake; I referred to the choices, which might qualify as mistakes or inappropriate options in linguistic accounts, as inconsistencies and factual discrepancies to emphasize the hybrid and dynamic nature of response to repetitions. Even genetic similarities that I discussed in Section 16.3 expose some issues of loyalty on the part of the translators. Those strange choices that, for example, the Lithuanian translator made, as revealed in my study, often misinterpret the original text, but they cannot be classified straightforwardly as linguistic mistakes. Many choices that could have been reduced to the notion of mistake with respect to the original text, in fact, constitute the unique rhythm patterns of each translation. Once a translation is available for reading, 'mistakes' become its legitimate elements that provide insights into a far wider and versatile range of issues than language. If we allow the idea that every choice is produced at the unique interface of various forces, the notion of mistake becomes an intricately interesting and profound subject at least for hermeneutics and phenomenology to explore. And the method of string analysis adopted in my study made it possible to compare the translations as polyphonic fabrics in very visual terms.

One way of dealing with the complexity that I envisaged as underlying the translators' choices was experimenting with the visual representation of frequency data. Visualization was instrumental in both displaying and interpreting frequency data. My experiments with the visual have revealed the importance of acknowledging that in Translation Studies theory building cannot advance if based on verbal rhetoric alone. Translation Theory and Research need to consider that visual rhetoric might be more effective than words in articulating and communicating in particular new ideas. Since a great part of research revolves around the issues of equivalence between translated and original texts, we might consider, for example, how to improve our rhetoric and means of visualizing multiple levels and aspects of such relations. Experimenting with visual display was one way of discovering some patterns, though it also posed questions as to how this could be managed with large amounts of data along the frequency range. Yet, this would be necessary to improve the method of simplification in modelling translation. For these reasons, the poetics of imagining and imaging could become one of the most important subject matters of meta-theory in Translation Studies.

Most importantly for translation scholarship, this empirical corpus-based case study offers a number of specific hypotheses as well as a methodology that can be replicated and developed through further investigation into the heterogeneous nature of differences and similarities among translations vis-à-vis their common original text. But I also hope that the potential applications of my findings and insights that I have discussed above extend across several disciplines to the extent that Repetition Theory can emerge as an interdisciplinary field in its own right.

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